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POTTERY AND PORCELAIN.

HAND BOOK

FOR THE USE OF VISITORS EXAMINING

POTTERY AND PORCELAIN

IN THE

Hand Book
METROPOLITAN MUSEUM OF ART.

NEW YORK:

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NOTICE.

THIS HAND-BOOK, designed to assist visitors and students of ceramic art, is prepared with special reference to specimens which are the property of the Museum and, therefore, permanently on exhibition, and to articles loaned from two private collections in New York, whose owners have consented to lend them for some time to come, or to replace them with other specimens in such way that the hand-book may continue to be useful. Many articles in the galleries are not catalogued, because they are liable to be recalled by their owners, who have kindly placed them in the Museum for a time.

THE CESNOLA COLLECTION is the property of the Metropolitan Museum of Art, and includes pottery, stone, glass, bronze, gold and other articles, the result of explorations in Cyprus, conducted by Gen. Luigi P. di Cesnola. The pottery is in the three east rooms on the first floor, and in the Middle East Room on the second floor of the building. A few pottery heads are in the Gallery of Statuary, and others in the North-east Room, second floor.

THE AVERY COLLECTION has been formed by S. P. Avery, Esq., to illustrate the history of Chinese, Japanese, and Oriental Asiatic porcelain. The articles loaned by Mr. Avery from this collection have been selected as examples of various fabrics and styles of decoration, most important to the student, and are placed in the South-west Room on the second floor.

THE TRUMBULL-PRIME COLLECTION was formed by the late Mrs. Mary Trumbull Prime (wife of W. C. Prime, Esq.), as a general illustration of ancient and modern ceramic art. The articles loaned from this collection by Mr. Prime, are placed in the North-west Room on the first floor.

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INTRODUCTORY.

POTTERY has been made in all ages, by all nations. It has been used, from remote times, for architectural purposes, for household and other utensils, for pure ornament and for burial purposes. The potter's work furnishes opportunity for the skill of the sculptor, in moulding forms, and of the painter, in decoration. It demands the highest ability in uniting the beautiful with the useful. Eminent artists, from the days of Phidias down to our own times, have employed, and assisted in the art. Its results are more lasting than any other work of man's hands. Metals corrode, stone crumbles; pottery and porcelain, if well made, are unchanging in form, surface, and color, for ages. These reasons are ample to justify the high position given to the ceramic, among the fine arts; and, in addition to these, its historical character as the preserver of records and illustrations, its universal value as the index of comparative education and civilization of peoples, and the permanent evidence which it affords of manners and customs, make its study of the highest importance in ethnology.

Europe possesses vast collections of pottery and porcelain, ancient and modern, the results of centuries of exploration and accumulation. America has hitherto possessed none. The Metropolitan Museum of Art has made a beginning, and in the Cesnola Collection of Cypriote Antiquities possesses a series of pottery of unexampled interest and importance, since it illustrates a local history of art, by several thousand examples, covering a period of nearly or quite two thousand years. In this collection, we are enabled, as nowhere in Europe, to learn the story of the origin, childhood, and maturing of that Greek art which had its splendid triumphs in the fourth century before the Christian era. Although it is impossible as yet to arrange and classify this remarkable collection, it is sufficiently separated to enable the student to make practical use of its examples. The loan collection of the Museum furnishes extensive additions to the history of the art, in ancient and modern times. Although the combined collections afford illustration of the art history far from complete, in comparison with numerous

public and private collections in Europe, the trustees of the Museum have felt the importance of utilizing the educational means at their disposal so that these examples of art shall not be mere objects of curiosity. Many of the objects loaned are of the highest value, and there is abundant evidence already that our citizens possess ceramic treasures which would enrich any museum in the world. In place of lamenting the deficiency of our collections, it is a subject of congratulation that at so early a period in the history of a new institution, in a new country, we are able to furnish so good help to the student. Brief notes, for his assistance, will be found accompanying the fabrics of different countries and factories.

The following works, which, with others, have been freely used in forming this hand-book, are recommended for study :

HISTORY OF ANCIENT POTTERY, etc., by Samuel Birch, LL. D.

HISTOIRE DE LA CERAMIQUE, etc., by A. Jacquemart.

A HISTORY OF POTTERY AND PORCELAIN, by Joseph Marryat.

TRAITÉ DES ARTS CERAMIQUES, etc., by Alex. Brongniart.

DESCRIPTIVE CATALOGUE of the Majolica, etc., in the South Kensington Museum, by C. Drury E. Fortnum.

HISTOIRE ET FABRICATION DE LA PORCELAINE CHINOISE, ouvrage traduit du Chinois, par M. Stanislas Julien.

GUIDE DE L'AMATEUR de Faïences et Porcelaines, etc., par M. Auguste Demmin.

MARKS AND MONOGRAMS on Pottery and Porcelain (the large octavo edition of 1874), by William Chaffers.

Besides these, various works on local fabrics are mentioned in connection with examples.

N. B.—In preparing the hand-book it has been found necessary to preserve, in many cases, the order, numbers, and descriptions of the articles in the private catalogues of the possessors who have loaned them. But the arrangement is such that the visitor will have no difficulty in finding the object described. The articles are generally numbered under the heads of the countries, classes, or factories to which they belong, and the Catalogue contains only a portion of the specimens.

POTTERY AND PORCELAIN.

Pottery is baked clay, with which sand, chalk, and other substances may be mingled, producing various kinds of pottery.

Pottery is divided into two chief classes: Soft and Hard.

Soft Pottery is easily scratched with an iron point, Hard Pottery cannot be so easily scratched. Soft Pottery is destroyed by a lower temperature of fire than Hard.

In ceramic art Soft Pottery is divided into four classes: 1st, Unglazed; 2d, Lustrous; 3d, Glazed; 4th, Enameled. Unglazed Pottery needs no description. Lustrous Pottery is covered with a thin glaze, produced by a union of silex and alkali, which may be colored by the addition of a metallic oxide. Glazed Pottery is covered with a thick glaze, usually produced by the use of lead. Enameled Pottery is baked unglazed, then covered with a coating of enamel in which tin is employed (hence called stanniferous) and baked again, the coating thus melted giving a rich vitreous surface.

Most of the ancient pottery of Phœnicia, Greece, and Rome, is Soft Pottery, and is included in the first three classes.

Egypt produced Soft Pottery and also Hard, the latter sometimes approximating to porcelain.

The major part of the Saracen, Italian, French, German, Dutch, and other modern decorated pottery is Soft Pottery enameled.

Varieties of pastes, called **Stone-ware**, are classed with pottery, and occupy a position midway between pottery and porcelain. They are also composed of clay intermingled with sand and sometimes other substances.

Fayence is pottery enameled and decorated with color or ornaments. (In France, *Faïence* includes all pottery and

porcelain.) Majolica is a term applied to Italian Soft Pottery enameled and decorated.

Porcelain is baked clay, with certain substances added.

Pottery is opaque. Porcelain is translucent. Pottery breaks with a rough granulated fracture. Porcelain breaks with a vitreous fracture. Porcelain is divided into two classes: Soft Paste and Hard Paste.

Soft Paste Porcelain is made of fine clay mingled in large proportion with silex and other substances. The composition varies in different factories.

Hard Paste Porcelain, or, as it is sometimes called, True Porcelain, is made of a peculiar clay, known to the Chinese and Europeans as *kaolin*, mingled with *feldspar*, which in China is called *petuntse*.

Soft Paste Porcelain may be distinguished from Hard Paste by its unctuous feeling and by its more readily yielding to the file, or the iron point. Articles of soft paste are usually glazed on all portions, including the bottoms and bottom rims, while hard paste articles frequently have the bottom, and always the bottom rims, unglazed.

The distinction between Soft Paste and Hard Paste Porcelain is perhaps unfortunate, for the reason that Soft Paste Porcelain is a variable paste, which, from the proportions of silex and other materials used, is harder or softer, so that the products of factories supposed to produce only soft paste sometimes approximate to hard paste, on the one hand, and sometimes to opaque glass, on the other.

Pottery has been made by man in all ages and countries. The invention of Hard Paste Porcelain is ascribed to the Chinese whose literature indicates the origin of the invention at about B.C. 200. Soft Paste Porcelain, which might, perhaps, be more intelligibly classed as translucent pottery, was made at Florence, in Italy, about A.D. 1581, but the art was lost, and was revived at St. Cloud, in France, A.D. 1695. Hard Paste Porcelain was first made in Europe, at Meissen (Dresden), A.D. 1711. Both hard and soft paste porcelain are made by many modern factories.

MARKS ON POTTERY AND PORCELAIN.

The names of many ancient potters are found on Greek and Roman work. The use of trade or factory marks is not modern. The Chinese have marked their porcelain variously, with inscriptions addressed to the intended possessor, or signifying the use of the article, or its destination; sometimes with expressions of good wishes, with favorite flowers, well-known forms of amulets, etc., and occasionally with the name of the maker. Much of their porcelain is dated, giving the reign of the king and the dynasty to which he belonged. The Japanese follow the Chinese customs in marking some porcelain, but dates are rare, and marks of any kind not so often found as on the Chinese. The Saracens used no factory or other marks. The Italian makers of Majolica usually signed their best work, sometimes with name, place, and date, sometimes with the artist's monogram or initials, or full name, and sometimes with marks now difficult to interpret. In time the chief factories of pottery and porcelain adopted marks, but these were frequently changed. Thus Dresden used the Caduceus of Mercury on some early pieces, and the initials A R in monogram on others, then adopted the crossed swords, which, in varying forms, have continued to be the mark of Saxon porcelain to the present day. Berlin porcelain was first marked with a W, the initial of Wegeley, the founder, and afterwards with the scepter, to which, in modern times, a new mark has been added. Vienna used for a mark the shield; Hochst, the wheel; Furstenberg, the letter F. Vincennes first used the interlocked double L, to which mark, before the factory was removed to Sèvres, letters were added for dates, A being 1753, B 1754, etc., until Z was reached in 1777; the letters were then doubled, A A for 1778, B B for 1779, etc. In 1801 another system of date was adopted, the double L mark having been abandoned in 1796, since which time Sèvres marks have been frequently changed. A few factory marks will be found

annexed to specimens in the Catalogue. In addition to factory marks, pottery and porcelain often bear the signatures of decorating artists, in full, in initials, or in some adopted emblem or cipher; and in a few instances, as seen on plates in the Sèvres department of this collection, directors like Brongniart approved artistic work by their signatures.

Marks are usually found on the bottoms of articles, sometimes on the bottom rim, on the inside of the cover, and (where a vase is made with a separate foot) on the bottom of the body. A few marks, like those of Herend, Wedgwood, Chamberlain, and others, are impressed in the paste, but the large majority of marks found thus impressed or scratched under the glaze are workmen's indications to identify their work when paid by the piece, or are otherwise unimportant. Marks are seldom of value, except those in color. Occasionally, in services, the mark is on the principal pieces only, and where vases were in sets of three or more, on only one. Counterfeits are common. Many of the great factories counterfeited the marks of their rivals. The Thuringian factories, several of the early English factories, and others, used the Dresden mark. The Dresden factory is now placing its own ancient marks on its modern work. In such cases only an expert can correctly assign a specimen. Counterfeits can sometimes be detected by the character of the porcelain. Sèvres marks which were never used except on soft paste porcelain are found placed by counterfeiters on hard paste articles. On Sèvres and on Dresden the mark is sometimes found crossed with a cut in the glaze. This implies that the article was sold from the factory in a white, unpainted, condition. Decorated articles having this cross-cut were not decorated at the factory. In Dresden, two or more cuts across the mark imply serious defects, reducing its quality, and one or two cuts, not crossing the mark, imply a slight defect. While articles having the cut across the mark are not specimens of Sèvres or Dresden decoration, it often occurs that their artistic merit is great. For full information on marks, etc., consult the

large octavo work of Mr. Chaffers, "MARKS AND MONOGRAMS" on Pottery and Porcelain, edition of 1874, and the "GUIDE DE L'AMATEUR," of M. Demmin. There are several convenient hand-books, or dictionaries, on marks, etc., without descriptive information; one by Mr. Chaffers, another by Mrs. Palliser, another by Dr. Graesse, director of the "Japanese Museum" at Dresden, and a fourth, which is very full, "Nouveau Dictionnaire des Marques et Monogrammes des Faiences, etc.: 2,700 Marques," par Ris-Paquot; Paris, Delaroque, 1873.

DEFINITIONS.

In the Porcelain Room, on the first floor, in Case I., articles are arranged to assist the beginner in learning a few of the definitions and first principles of ceramic art.

LOANS FROM THE TRUMBULL-PRIME COLLECTION.

Case I.

1. **Soft Pottery.** A common brick.
2. **Hard Pottery.** A fire brick.
3. **Soft Pottery.** Fragments, showing the colors and fracture.
4. **Hard Pottery.** Fragments, showing the fracture.
5. **Soft Pottery,** *Unglazed.* Early Greek.
6. **Soft Pottery,** *Lustrous.* Early Greek.
7. **Soft Pottery,** *Glazed.* Modern.
8. **Soft Pottery,** *Enameled.* Specimens of various periods. A Saracen tile, from which the enamel has partly scaled off. A Delft plate. An Italian dish, Majolica, sixteenth century, from which the enamel has partly scaled off. A modern English (Wedgwood) dish, made in imitation of Palissy ware. A modern English (Minton) cup, on a foot.
9. **Soft Pottery,** *Unglazed,* with early decoration in colors. A small vase and two small jugs; Phœnician or early Greek. N.B.—The form of the small vase is one which, in large vases, was called the Krater. The form of the jug or pitcher is that of the Oenochœ. The smaller pitcher is another form of the Oenochœ.

10. Soft Pottery, Lustrous, with decoration in scratched lines. A small bottle; Phœnician or early Greek. This early method of decorating pottery is common to all countries, on both continents.

11. Soft Pottery, Lustrous; decorated with lines in color. Phœnician or early Greek. The use of circles for decoration is one of the first ideas in all countries. Note.—Nos. 5, 6, 9, 10, and 11 were among the early discoveries of General di Cesnola, in Cyprus, and presented by him, with other specimens, before his collection was sent from Cyprus. In the Cesnola Collection are numerous examples, in large sizes, of the various styles.

12. Hard Pottery, Enameled. An Ancient Egyptian amphora-shaped vase, with pointed foot. See note on Egyptian Pottery.

13. Soft Paste Porcelain. A plate; plain white Sèvres.

14. Hard Paste Porcelain. A plate; by Nast, Paris.

15. Soft Paste Porcelain. Fragments, showing the fracture.

16. Hard Paste Porcelain. 1. Chinese; 2. Lowestoft, England; 3. Dresden. Fragments, showing the fracture.

17. Soft Paste Porcelain. A plate, showing the glazed bottom.

18. Hard Paste Porcelain. A plate, showing the unglazed bottom rim.

19. Hard Paste Porcelain. A plate; French. Decoration in colors, *à grand feu*. The plate is first baked at a heat which is 4,717° Fahrenheit, and becomes biscuit. The colors are then applied, before the glaze, and it is baked again at the same *grand feu* heat. Colors which will bear the great heat are *Couleurs de grand feu*.

20. Hard Paste Porcelain. A plate; French. Decorated *à demi-grand feu*, with colors of the more delicate kind, called *Couleurs de moufle*, or *Enamel colors*; these are put on after the glaze, and the plate is baked "*à demi-grand feu*," 1,300° Fahrenheit. Most of the Chinese porcelain is decorated *à grand feu*, and most of the European *à demi-grand feu*.

21. Stone-ware. A Bellarmine, or Gray-beard jug, dated 1604. Flemish.

22. Stone-ware. Various specimens of modern stone-wares of different pastes.

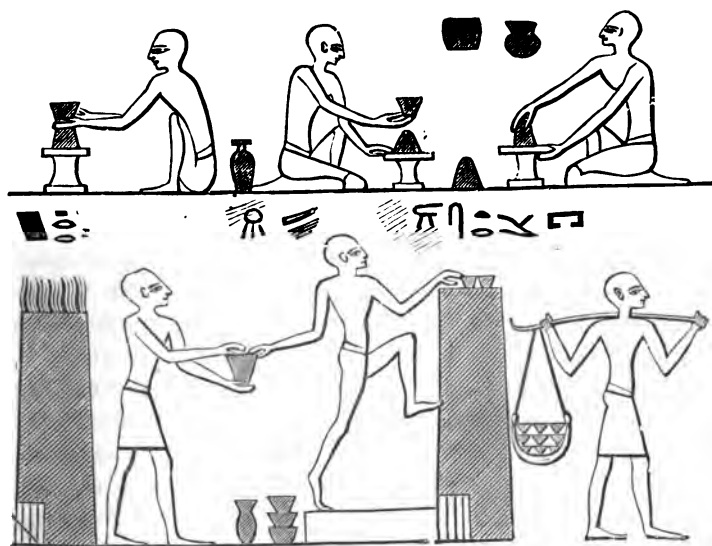
23. Stone-ware. Various kinds. Fragments, showing the fracture.

24. Early Printed Decoration. A Worcester plate, with print in black: "The Tea-party." A favorite early decoration in print.

25. Late Printed Decoration. A plate, of modern English work, showing the present perfection of the art of printing on pottery and porcelain with many colors.

EGYPT—ANCIENT.

The oldest pottery about which we have any definite information is Egyptian. Egypt had the potter's wheel



ANCIENT EGYPTIAN POTTERY : FROM A TOMB AT BENI-HASSAN.

before the arrival of Joseph, as we know from the pictures on the walls of the tombs at Beni-Hassan, where, among the representations of Egyptian arts and life, we have a pic-

ture of a pottery, in which workmen are seen moulding cups with the hand on the wheel, placing them in the furnaces, and carrying them away complete.

The paintings in Egyptian tombs of early date show many large vases of elaborate design and ornament, but we have few examples, even of small vases, in pottery. Of other objects, however, we have many examples, dating from remote times.

The Egyptians, in some respects, surpassed all ancient nations in the ceramic art. They produced, from the earliest periods, three kinds of work, which are quite distinct. The first, and one of the oldest arts, is classed with pottery, because its ornamentation consisted in a glaze or enamel, which was vitrified, or fixed by fire. The object was carved from a peculiar stone, resembling soap-stone—steatite or steaschist—which was soft before baking. It was covered with the glazing material and baked in the furnace. The result was a product sometimes difficult to distinguish from pottery. Objects of this material were highly valued, and the cost of producing them, with the large losses consequent on breaks in the baking, made them to be regarded as jewels. They were chiefly articles of personal adornment, charms, amulets, etc., small figures of gods, and—in large numbers—scarabæi (the sacred beetle), emblem of the Creator, as some think; of the resurrection, as others think. They were engraved with great skill and exceeding sharpness, lost none of this character in baking, and many of them in workmanship rival Greek art. This art was practiced with equal skill in Egypt for two thousand years. Specimens are known, dated over 2000 B.C. In the present collection are one dated about B.C. 2020, and numerous others of B.C. 1500, and later times. Many Egyptian buildings of an early date were constructed of sun-dried bricks, often bearing the names of kings in whose reign they were made. Specimens are known which have been burned, but it is probable that the burning was the accidental result of fire in later times, and it is doubtful whether the Egyptians burned brick until the Roman period. The unbaked

brick was sometimes strengthened by mingling straw with the clay, and walls built of these brick were whitened with lime and painted in strong colors. Soft pottery was made from the earliest times, chiefly unglazed, occasionally ornamented with lines of geometrical figures, rarely enameled with the Egyptian enamel, and later, lustered like the Greek, and decorated with characteristic, but unartistic, painting. At a very early period the Egyptians made a hard pottery, of which the fracture is white and sandy, the paste loose and easily disintegrated, but not fusing at white heat, which they covered with a fine enamel, variously supposed to be alkaline and stanniferous. No satisfactory chemical analysis has been made of this enamel. Its character can be well seen on the fragment of a vase, No. 7. It was colored variously with metallic colors—a pure white, yellow, black, purple, red, and especially green and blue. Beads and some small articles are found, which seem to be composed entirely of this enamel, and resemble soft paste porcelain. The blue color has never been surpassed in ceramic art. Of this ware they made small articles—vases, cups, bottles, images of their Pantheon, tiles, sepulchral images, birds, beasts, and fish, amulets, beads, bugles, etc., etc. Specimens found in Cyprus, Italy, and elsewhere, were exported from Egypt. Archæologists have incorrectly called this ware porcelain.

Receiving no visible influences from other nations for many centuries, Egyptian art was entirely independent, but exerted powerful influence on early Greek art, as abundantly shown in the Cesnola Collection of pottery and statuary. In the later period, when Egypt came under Greek domination, the ancient art gave place to that of the ruling race; and still later, in the Roman period, the pottery of Egypt was like that of most of the Roman provinces.

LOANS FROM THE TRUMBULL-PRIME COLLECTION.

Case II. Shelves—B.C.

1. Small Perforated Steatite Cylinder. Found at Thebes, 1870. Enameled with greenish-gray color; hiero-

glyphic legend engraved and colored blue. It bears the cartouche of Amunmhe III., Pharaoh of the XIIth dynasty, about B.C. 2020.

2. Round Vase. Soft pottery. Height 4 inches, diameter $5\frac{1}{2}$ inches. A slight fracture shows red clay. It is covered with a rich blue enamel.

3. Plaque. Hard Pottery. $4\frac{3}{4}$ by 4 inches; green enamel. An unusually large specimen of this amulet, which is commonly called "The Eye of Osiris." The lines indicating the eye-brow, cheek, etc., are raised. This was probably a tile, inlaid in some large work.

4. Other Specimens of the same Amulet, in various sizes, with blue and green enamel.

6. Cones, in red Pottery, with hieroglyphic legends stamped on the base. These have been supposed to be seals, for impressing lumps of clay placed on the doors of granaries, etc., but the opinion now is that they are ornamental bricks, built into the walls of tombs, the inscription projecting. They bear names and titles of persons, and Mr. Birch likens them to the visiting cards of ancient Egyptians, handed down to later nations.



7. Fragment of a Vase, covered with pure white enamel and decorated in purple with a familiar scene in Egyptian sepulchral painting. This fragment shows the thickness and purity of the enamel, and leads to the theory that tin must have been employed in it.

8. Scarabæus. Soft Pottery, with a thin blue glaze. The head is a ram's head, with horns; the back is a face of Isis; the wings and body, in open work, formed by asps. Legend on the bottom, with cartouche of Amasis, B.C. 569. The whole is admirably executed.

9. Sepulchral Figures, in Hard Pottery, with blue and

green enamel; hieroglyphic legends, in black on some, engraved on others. Also, the same figures in Soft Pottery, unglazed. These figures are found in such quantities, and yet in so small variety, that it is evident they were kept on hand by potters as one of their chief objects of trade. They were placed in the tombs with the dead, sometimes many in one tomb. The early form represented the person in the ordinary dress of life, as in two specimens, which are very ancient Soft Pottery.

10. Two Sepulchral Figures, representing mummies; enameled in bright blue, with hieroglyphic legends in deep purple.

15. Cover of a small Box. Soft red Pottery; in form of a mummy. The box represented a coffin containing a body, and was handed around at feasts as a "memento mori."

16. Beads, Bugles, etc., of various sizes, shapes, and colors. These were mostly used in making large net-work shawls, in which the dead are frequently found wrapped. All the beads, etc., contained in the box marked A were taken from one mummy unrolled in 1856. These shawls were also ornamented with scarabæi, pendants, pectoral and other tablets, amulets, etc., attached.

18-40. Forms of various Deities, in Steaschist and in Hard Pottery, with enamel. These are in some instances exquisite specimens of work. Those in soft pottery were made in moulds. The hard pottery was too sandy and loose paste to be thus formed by tools. Some of the deities are as follows: 18, Isis; 19, Isis with Horus; 20, Phtha Sokari; 21, Taur; 22, Thoth (the Mercury of Egypt); 23, Re; 24, Anubis; 25, Pasht; 26, Thoth, as the Cynocephalus; 27, Amun-Re, with the ram's head; 28, Shu, the Light Bearer, kneeling and holding the sun—very fine; 29, etc., various others.

41-62. Various Amulets, etc., with enamels of various colors. These articles were chiefly used, in obedience to the ritual, for placing about the persons of the dead. Some are steaschist, others pottery. 41, Pigs; 42, Rams;

43, Fish; 46, Cat; 47, Hawks; 48, Apes; 49, Asp; 50, Crocodile; 51, Hedgehog; 52, Lions; 53, The feather cap of Ptha; 54, etc., various forms.

63. The Easel. Hard Pottery. Sometimes called the Key of the Nile. Various specimens.

64-70. Pectoral and other Tablets. Steaschist and Hard Pottery. Usually placed on the breast of the dead, attached to the shawl. They represent, 64, The cow of Athor, green enamel; 65, Sphinxes crowned with the sun; 66, A Sphinx holding the emblem of life (crux ansata); 67, Isis, Horus, and Nephthys.

71-72. Finger Rings. Hard Pottery; blue enamel. 71, The Osirian Eye; 72, Cartouche of Amunoph III., B.C. 1400.

73-102. The Scarabæus. Specimens in the baked steaschist, with enamel of various colors.

103-139. The Scarabæus. Specimens in pottery, with enamels of various colors. What was the signification of the Scarabæus is not well understood. Its Egyptian name, Kheper, signifies Creator, and some suppose it the emblem of the God who made all things out of clay. Others think it the emblem of the resurrection, from the descent of the beetle into the ground and his return after the Nile flood. The amulet was in use many centuries, and the Greeks and Etruscans valued the Egyptian steaschist scarabæus, and other amulets, as we value their stone intaglios and cameos. Some of the specimens bear cartouches which date them B.C. 1500, and other dates.

140. A pure white Figure of Isis in Profile. Height, when perfect, 2 inches; the feet wanting. This is a specimen of a rare fabric. It seems to be composed either of the substance forming the white enamel seen on No. 7, or of opaque white glass, approaching to soft paste porcelain. It is translucent and the fracture vitreous. It has probably been inlaid in some ornamental work.

141. A Bird—the Ibis; in blue glass.

142-149. Lamps; red unglazed pottery. Roman period; probably fifth century. 142 has on the top a

frog; 149 a Greek inscription, ΠΙΣΤΙΣ ΕΛΠΙΣ ΑΓΑΠΗ ΔΙΚΑΙΟΣΤΝΗ—"Faith, Hope, Charity, Righteousness," which seems, in part, a Scripture quotation—a rare occurrence on old pottery.

150. A small Portrait Head, carved from black stone. The eyes are of white pottery, with lines of black, inserted in the stone head. The Egyptians frequently inserted eyes, made from pottery or glass, in the heads of statues, with brilliant and startling effect.

151, 152, 153. Three small Chinese Bottles or Vases.



One is very ancient celadon; the others are also ancient ware. Found in Egypt. See notice of Chinese porcelain for account of these bottles.

NOTE.—In the Cesnola Collection (table case, in the glass room) are some fine specimens of Egyptian hard pottery articles, covered with blue enamel and decorated with pictures. It seems probable, also, that some of the vases etc., in soft pottery are of Egyptian fabric, exported to Cyprus.

ASSYRIA, PHœNICIA, AND GREECE.

The additions made by the Cypriote explorations of General Di Cesnola to our knowledge of Phœnician and early Greek pottery explain, what have long been noticed, the indications of Phœnician and Egyptian influences on the early Greek pottery. The Cesnola Collection furnishes a tolerably complete pedigree of the Greek art, from its

origin in Phœnicia fifteen to seventeen centuries before Christ. Although no attempt has yet been made at a



EGYPTO-PHŒNICIAN VASE: CESNOLA
COLLECTION.

complete classification of the pottery in the collection, a plain distinction may be drawn between many of the works which preceded and those which succeeded the Egyptian conquest of Cyprus. This conquest was in the fifteenth century before Christ, not long after the exodus of the Israelites from Egypt.

Prior to this time the Phœ-

nicians had colonized Cyprus, coming from the Asiatic coast, and bringing with them such arts as they possessed, either by discovery or by inheritance from their Babylonian ancestors. The Cesnola discoveries, therefore, afford an important link in the chain which connects Greek art with the builders of Babel. The evidence which they furnish is so clear, and reaches so far back into the early ages of human art, that we may, with entire confidence, assert that the birth-day of Greek ceramic art is recorded distinctly in the earliest account of pottery which we have, in the book of Genesis xi. 3: "And they said one to another, Go to, let us make brick and burn them thoroughly." The Babylonians began to make pottery soon after the Deluge. They knew how to make it before this proposal to build the Tower of Babel. Immense quantities of brick are found in the ruins of Babylon, and of all the cities of Babylonia, as well as at Nineveh. In later times, the Babylonians and the Ninevites learned the art of enameling pottery from Egypt. They practiced it, but never equaled the Egyptians in it. They constructed immense walls with brick enameled in colors. Bricks stamped with the names of kings are found as in Egypt. Mr. Loftus found, at Warka, supposed to be "Ur of the Chaldees," bricks bearing the name of King Uruk (about B.C. 2200).

Knowing how to make brick, the primitive Babylonians, doubtless, made other articles of earthenware. Discoveries of such articles have been very few, and none are assigned to the earliest period. Some are found enameled in the Egyptian style, but in inferior work, and the enamel, on analysis, proves to be stanniferous. The Assyrian work



VASES: CESNOLA COLLECTION.

is in all respects like the Babylonian. The most important use of pottery in the valleys of the Tigris and Euphrates was as the substitute for parchment and paper. Documents of all kinds, history, poetry, records, contracts, conveyances of land, and of slaves, were impressed on sheets of clay and baked for preservation. Thousands of these have been discovered, and many deciphered and translated.

The absence of specimens of Assyrian decoration leaves us for the present unable to determine whether the Phœnicians derived any ideas of this from the Assyrians. Forms of a few vases found in the Euphrates Valley are like the earliest in the Cesnola Collection, and some of these forms continued in use through the entire history of Greek art, and, indeed, to modern times. But it is probable that the

Cesnola Collection contains as early specimens as any yet found at Nineveh or Babylon, excepting only bricks, and



VASES: CESNOLA COLLECTION.

these forms cannot be regarded as originating in Babylon or Nineveh. In later ages the use of pottery extended, and even coffins were made of it. Many thousands have been found by Mr. Loftus at Warka, some unglazed, some glazed and ornamented with raised figures. Pottery images of gods were made of great size. In the vision of Nebuchadnezzar (Daniel ii. 32-43) we read of the image whose feet and toes were part of potter's clay. So in the story of Bel and the Dragon (Apocryphal), the image of

Bel, spoken of as clay within and brass without, seems to have been a great image of pottery, covered with a brazen luster. The gilding of bricks had been practiced from remote times. Solomon wrote (Proverbs xxvi. 23), "Burning lips and a wicked heart are like a potsherd covered with silver dross," an indication that he was familiar with silvered earthenware.

The Phœnicians, on the Mediterranean coasts, derived their origin and their arts from the Euphrates Valley. The growth of their civilization was cotemporary with that of Babylon and Nineveh. The greatest glory of Tyre may have preceded that of Nineveh.

Specimens in the Cesnola Collection may be regarded as exhibiting the earliest known forms into which the Asiatic peoples moulded clay for other purposes than bricks. These may be divided into two classes—representations in clay of known objects, and articles of clay formed at the will of the potter. The two classes represent two distinct lines

of art. One only, the latter, in its beginnings, exercised the imagination, and the results of this art are our earliest illustrations of æsthetic character. The worship of the Assyrian Venus seems to have called for some of the first efforts at the former. We have a large number of rude early works, in which clay has been moulded into a distant resemblance of the human form. Uncouth, and even ludicrous, as these red pottery Venuses are, they command respect, because they are the first parents of the Medici statue. These were, probably, made more than a thousand years before the stately head of Minerva helmed with Victory, in the Trumbull-Prime Collection ; but an important character of the Cesnola Collection is that it affords a series of these small forms in pottery, growing more and more artistic, until we reach the draped figure of the Greek girl (No. 315), a work of perfect art, the exquisite statuette—unfortunately mutilated — of a young child waking from sleep (No. 321), and the life-size head of Minerva, and other heads, which are in the Gallery of Statuary. It was not long after the Phœnician potter began to try his hand at imitating the human form that imagination came to his aid and he sought to make Venus beautiful as well as woman-like. He did not succeed, according to our ideas, but it must always be borne in mind that illustration of every kind is to be judged by the people and the age to whom the illustration is addressed. Forms which to one

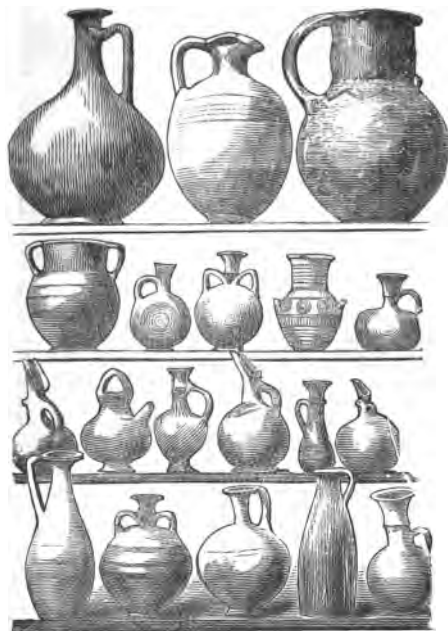


BOTTLE IN FORM OF A DUCK :
CESNOLA COLLECTION.



BOTTLE IN ANIMAL FORM :
CESNOLA COLLECTION.

people seem ludicrous excite in others the most profound sentiments of veneration. The deity with a cat's head was no laughing matter to an Egyptian, though he no more imagined any such deity as existing than do we. Durer represented to the German mind of his age the birth of the Virgin in a Nuremberg room, with Nuremberg surroundings, whereas, if he had attempted an Oriental scene, with Oriental and ancient accessories, he would have failed



VASES : CESNOLA COLLECTION.

to find any response, or accomplish his purpose. The art of the early Phœnician potter was sufficient for his day, but by the time the Parthenon was built, the Greek mind demanded and received the work of Phidias. These considerations are important in studying the long history of art which is illustrated in the Cesnola Collection.

The visitor will find in the "Guide to the Cesnola Collection" an account of the only attempts yet

made to classify and arrange the pottery in chronological order. It will require much careful examination before this vast gathering of the works of twenty centuries can be distributed to the places in historical order which the several pieces should occupy.

The forms of Venus in the Middle East Room, second floor (Nos. 191, 193, 200, etc.), are some of the earliest specimens in the collection. There are many rude imita-

tions of animals among the early vases (see illustrations), and this would indicate a very natural fact in early art, that ornamentation began with making useful articles to resemble known objects. The potter's first and purely utilitarian idea was to make a vessel which would hold water, or wine, or oil. A later idea was to make the vessel ornamental by shape or by adding decorations. In all countries and ages primitive pottery has been thus beautified. For to the age these rude forms were beauty. Cotemporary with these first efforts at decoration was the use of color. The articles were of un-



COLOSSAL HEAD. POTTERY: CESNOLA COLL.
[Not yet received from Cyprus.]

glazed pottery. Colors in rings, chequers and other simple patterns were used on the clay. These colors resist water, acid, and alcohol. It would seem, therefore, that they were put on before the baking. It must have been at a very early date that the Phœnicians learned the use of the thin glaze of unknown composition which we call luster, for we have vases, bottles, etc., of lustered ware which, on many accounts, are classed with the earliest productions. This lustered ware was first ornamented by scratching or engraving the surface in patterns, and then with colors in simple lines, circles, zigzags, etc. The substance used for the production of this luster on the early ware, and on that

of the later and best Greek period, is so exceedingly thin that it has hitherto defied chemical analysis, and its composition is unknown. It is scarcely more than a polish, yet it has retained its brilliancy and perfection of surface for from twenty to thirty centuries. It is easily scratched. The modern Egyptians produce a similar surface, but theirs is only a polish, effected by burnishing.

Following the simpler decorations came the placing of pictures on pottery. On the Phœnician vases these appear to have been made with the use of metallic colors at a very early time. But whether this art was original with them, or was learned from Egypt, it is impossible as yet to affirm. Birds, flowers, and symbolic objects are among the earliest painted subjects. The vase No. 257, in case 18 (Cesnola Room A), has a Phœnician inscription, and is Phœnician. It is in character the same with many others which, on this account are classed as Phœnician. This vase has rude bulls' or other heads, with black indications of eyes and black horns, which turn backward and form graceful handles. In one instance, on a vase of this early class, occurs a human figure, apparently a slave, painted in black on the unglazed gray pottery.



VASE : CESNOLA COLL.

At this point in the art history we reach a class of work which has been known before from specimens found in Greek tombs in various localities. The evident presence of Egyptian influence has led some to call this work Egyptian, while others have denominated it variously Cor-

inthian, Carthaginian, Doric, and Phœnician. In Cyprus it was Phœnician and Egyptian intermingled, the result of Egyptian conquest. This class of pottery is illustrated by Greek specimens Nos. 47, 48, 49, 50 in the Trumbull-Prime Collection. Its characteristics are a lustered surface, on

which are figures of animals, lions, panthers, goats, birds, snakes, flowers, etc., in colors black and red, of different shades; limbs, feathers, etc., indicated by engraved lines, with bands of red, black, and white; friezes and ornamentalations in these same colors, usually arranged in circles around the object. A comparison of these specimens with the Phœnician will show but a step of the art in advance. They are of the same family. It must always be kept in mind that the successive advances in art do not imply the



KYLIX: CESNOLA COLL.



KYLIX: CESNOLA COLL.

definite abandonment of old styles. The forms and materials of early pottery remain in use as cheap works for long periods after more artistic work is produced. We use, for common utensils, the same kind of pottery, with the same decorations, which were in use centuries ago. And the artistic taste of an age often demands the reproduction of old forms and decorations. The Greeks reproduced the ancient articles just as the nineteenth century is now reproducing and using the Italian and the Palissy ware of the sixteenth.

The style which, in the Cesnola Collection, we denominate Egypto-Phœnician, is the first approach to artistic decoration in the history of Greek pottery. Long before this, Egypt had invented and used that superb enamel in white, blue, and green; but it is a marvelous fact that although Babylonia and Assyria learned to make it in a poor way, the Greek artists never discovered the art, or never esteemed it worth practicing. They were content with their luster, and with the few colors in their laboratories,



VASE: CESNOLA COLL.

and continued, for centuries, to produce the somber black and red. It is difficult to imagine the gaiety of a Greek feast, at which the wine was poured from an Egypto-Phœnician oinochoe, like No. 50, and quaffed from a heavy kylix, like Nos. 43, 44. But the Greeks were as jovial as we, and these vases serve to show that standards of beauty are arbitrary, and that black may be to one age and race as gay a color as the most brilliant union of tints in Venetian or Bohemian glass may be to another.

As yet the human form had been rarely used as a color decoration on pottery.

With the introduction of the human form comes the introduction of illustration on pottery. By illustration is

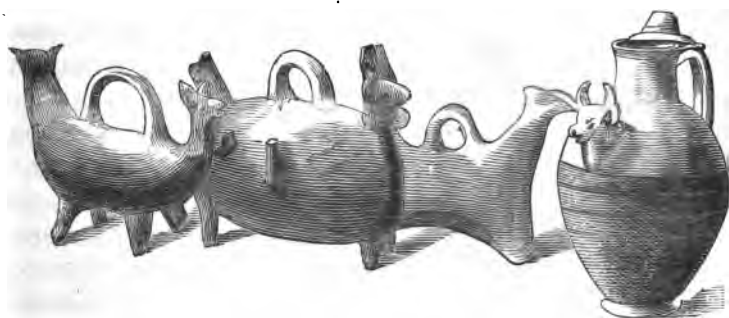
here implied the relation of story in picture. The Egyptians had long previously done this on pottery, on granite and sandstone, and on papyrus. The Babylonians and Assyrians had probably done it. The Phœnicians had not yet attempted it. The Greeks had become a people, and in their advancing arts began to illustrate mythology, history, and poetry with pictures. The progress of the art



VASES: CESNOLA COLLECTION.

on pottery was very slow. We have already passed over a ceramic history in Cyprus of more than a thousand years, and have not reached the golden age of Greek art. If we

had any history of the Phœnician race, whose works form so large a part of the Cesnola Collection, we should be better able to understand the history of their arts. The student who shall attempt an examination of Greek ceramic history after this period, without studying the history of the Greek states at the same time, will waste his efforts. Explorations in other islands of the Archipelago and on the Asian mainland in Caria, and Lydia, and Mysia, would doubtless show an early ceramic history not unlike that at Cyprus. The few discoveries made have already indicated this. The Egyptian influences doubtless passed in the ordinary course of commerce from island to island and shore to shore, and



VASES IN ANIMAL FORMS : CESNOLA COLLECTION.

thus it occurred that early Greek art was everywhere affected in the same way. The older art had been the same, whether its historic lines crossed the sea from Tyre to Cyprus, or followed the mainland around to the Lydian shore. Thus the Greek states had a common language, a common religion, and a common style of art. In the eighth century B. C. they instituted the first united religious assemblies, and the Olympiads date from B. C. 776, when Lycurgus and Iphitus revived the Olympic contests. Homer had died not long before, and his epics, with those of the other cyclic poets, were popular recitals of the Rhapsodists. The *Iliad* and *Odyssey* became household treasures. Boys learned them in school. Men boasted of their ability to repeat them from beginning to end. Literature and art

advanced together. The ceramic art furnished then, as now, the means for exhibiting beauty in form and decoration. The mythological stories told by the cyclic poets were as familiar to Greek families as Bible stories to us. In the sixth century B. C. Pisistratus gathered the Homeric books into the form in which we now have them, and in this form they were recited at the Panathenaic festivals in Athens. It was during the period from B. C. 700 to B. C. 400 that the ceramic art advanced to its highest perfection in Greece. The Egypto-Phœnician styles remained in use



HEAD. POTTERY: CESNOLA COLL.

during this time, while another style, corresponding to the advance of the Greek mind, gradually came into use. The favorite stories of the poets furnished materials for illustration. These were painted in black pictures on the red or yellow clay of the vases. The earliest paintings are always in sharp profile, the features and limbs thin and long, attitudes stiff. The females were indicated by white faces and feet. Improvements were made by using a richer black,

introducing crimson in the figures, the females still having white faces, black and white horses appearing in the same picture, white designs on shields, and white on caps and dresses. At last artists found that the black color of the figures did not permit expression, and the art reached its highest perfection when they used the red of the clay for the figures, painting the black ground around them, gave tone and individuality to faces and forms by lines and touches of black, and produced acting and speaking representations. The refinements of the new age furnished new uses for ceramic products. The houses of wealthy Greeks needed the adornment of fine figures and splendid vases. The mixed wines at feasts were dipped from kraters

—great punch bowls—on which were paintings by eminent artists, and were drunk from small cups or from kylices, which passed from hand to hand, the guests twirling the graceful pottery in their fingers, or balancing them on their hands (as represented on the krater No. 52), admiring the exquisite pictures of heroic story or Bacchic jollity which adorned them. At the Panathenaic and other festivals and contests the prizes were sometimes vases from master hands. The great poets, whose songs and recitations were familiar in every house, were abundantly illustrated on the household pottery. The art was applied to statuary, and beautiful figures, large and small, were produced. Statues and statuettes abounded.

The Greeks carried their vases to Italy. Greek potters exported them for lovers of Greek art. Potteries became celebrated. Athens was renowned for ceramic work. A quarter of the city was called the Ceramic Quarter, from the



PHŒNICIAN HEADS. POTTERY : CESNOLA COLLECTION.

number of potteries there. Samos became distinguished for the red wares, of which numerous examples are in the Cesnola Collection, and which gave the name Samian ware to this style of pottery, made afterward by the Romans for centuries.

In Italy the Etruscans, at no very early period, began to make pottery, at first rude, but improving as they derived ideas from the Greeks, and copied the Greek work, always in a very inferior style of art. Greek potters went to Italy

and established themselves there. It is impossible, however, always to assign the manufacture of vases to places or countries in which they are found. Many Greek vases found in Italy are known to have been imported from Greece. It is an error to call the superb vases found in southern Italian tombs Etruscan. Excelling in metal work and in engraving gems, the Etruscans were never first-class potters.

The periods within which the different styles of Greek ceramic art flourished have led to the general division of the



HEAD. POTTERY : CESNOLA COLL.

examples into three classes; the first, that which has been called Corinthian, Doric, etc., but which we have here called Egypto-Phœnician, dating from B.C. 500 to remote times, as early as the Egyptian conquest of Cyprus, B.C. 1440. This class includes a large portion of the examples in the Cesnola Collection which are of unglazed pottery with colored paintings, and the class which is represented by Nos. 47 to 50 in the Trumbull-Prime Collection. The second class includes vases decorated with

black figures on red ground. The third class includes those with red figures on black ground. These divisions are not absolutely correct, as vases of each of the earlier styles were made down to late times. The prevailing characteristics, however, govern the division. The second style prevailed from B.C. 500 to B.C. 400, and the third style thereafter, till the decadence of the art. As a part of the third class, of a late period, is a style which is called the "fine" style, more florid, in which the figures are more slender, heads smaller, attitudes affected; some attempt at perspective is introduced, gold is used on portions; the arabesques include rows of heads with flowing hair, and Eros, Love, often ap-

pears in the ornamentations. The purity of the early taste begins to disappear.

Cotemporary with these we find polychrome decorations, and some of these are among the most beautiful examples of art which the Greeks have left to us. The vase was covered with white lime, over which luster was placed. On this white ground very delicate outline figures were drawn, in black and brown. Later, the white coating was left unglazed, and the figures were in black and bright red. On some of the latter there is evidence that the figures were originally fully painted, but the paint has vanished, leaving only the outline sketches. They were sometimes painted in colors—blue, red, green, and combinations of these colors. These vases, with surfaces liable to rubbing and injury, could only have been used for ornamental, or, as is more probable, sepulchral purposes. Coins found with vases of this class show that they were made in the second and third centuries before Christ. Examples will be found in the group of objects presented to the Museum by S. G. Ward, Esq., some of which are very beautiful.

The decadence of the art was already beginning. Before the time of Augustus Cæsar the history of high art in pottery ends. The Romans of the Empire preferred metal to pottery, and Rome's best product thereafter was red Samian ware. And just at this time, on the far eastern coasts of Asia, a barbarian race were making porcelain. The art of enameling pottery had been lost in Egypt, but it is possible that it had crossed Asia, and that China learned it through Assyria and Persia. However this may be, it was not known in Europe until the Germans practiced it in Silesia, in the thirteenth century, and the Saracens introduced it to the southern nations.



VENUS WITH ATTENDANTS.
POTTERY: CESNOLA COLLECTION.

This brief sketch of the history of Greek ceramic art is intended only as a guide to the student in beginning his examination of specimens. He will not go far in the Cesnola Collection before he finds classes of pottery which have not been mentioned, and for which he must be referred to the more full authorities found in extended works. He will also discover very many specimens, hitherto unknown to archæologists, which cannot yet be classified.

In the rudest periods of art, it appears from some of our examples that polychrome decoration was not unknown. Green, yellow, and red are found daubed on unglazed wares. Fluted and ribbed wares, of very beautiful form and great variety of pattern, are found in quantity, and apparently of different periods. Raised ornaments are often seen on very ancient as well as quite late specimens. The variety of forms in the earlier period commands notice. Double bottles, puzzle jugs, grotesques, abound. The series of amphoras and hydrias of great size, decorated with the lotus flower, or with circles and lines, or without decoration, contrast in grandeur with hundreds of small vases of the same form and similar decorations.

In the South-east Room, first floor, center upright case, are a few objects found by General Di Cesnola in Cyprus, not forming part of the Collection purchased, but presented by him to the Museum. These are chiefly of the latest period of Greek art, B.C. 200 to B.C. 100. It is remarkable that hitherto no examples of pottery of the best period have been found by him.

In the same case are a number of objects presented to the Museum by S. G. Ward, Esq. These include some specimens of the best work in the first period (figures in black on red), some of the period of the decadence, and some of the beautiful work in polychrome on white, previously described.

Catalogues of these objects will be prepared hereafter.

GREEK.

LOANS FROM THE TRUMBULL-PRIME COLLECTION.

Upright Case 1.

36. Fragment of Head. Soft pottery; life size. A bold and striking female head; apparently a portrait. A necklace of beads around the neck. From southern Italy.

37. A Man's Head. Soft pottery. A portrait. The paste is compact and heavy, and the head appears to have formed part of some architectural work. From southern Italy.

38. A Head of Minerva with a wreath or crown of laurel. On the head, in place of the helmet, stands a winged figure of NIKE, undraped, from the back of which the handle descends. On each side of the Victory were formerly female heads on the small pedestals which remain. The whole, which is unglazed pottery, was originally covered with a coating of thin white clay, parts, and possibly all, being painted in colors. Remains of green are on the front of the laurel leaves, and a band of violet pink crosses the head, including the backs of the leaves in the crown. Bands of the same color are around the small pedestals. (Quere, has this colored crown of *Pallas Athene* any relation to the *ιο-στεφανος* appellation of Athens in Pindar and others?)

39. A Drinking Cup, in the shape of a deer's head. Soft pottery, Greek; the *Rhyton*. Its special characteristic as a wine cup is that it cannot be set down until the contents are finished.

40. A pair of small Cups. Figures black on red. Females, with white faces, arms, and feet. Hercules strangling the Nemean Lion, etc. On the field are scattered round spots of cream-white clay, soft, unpolished, making a curious decoration. The club of Hercules is of the same clay and color.

41. A pair of small Cups on stems, black and red.

42. Vase. Height, 8 inches. Decoration in black on

red. A draped bacchante, riding a goat with a human head; a dancing faun precedes.

43. A Kylix. Diameter $8\frac{1}{2}$ inches. Figures in black on red; female faces and feet white; Satyrs with female figures; the former naked, the latter wearing black and red robes. The curious decoration resembling an eye occurs four times.

44. A Kylix of similar style to the last, but somewhat later decoration. The figures on each side are seated between two Sphinxes.

45. A pair of small Cups, with high handles. Black.

46. Epichysis. An oil or ointment pitcher; usually made of metal; high, slender neck, and projecting lip. Decoration, light brown (the color of the clay) on black. A female figure seated, holding a box in the right hand and a mirror in the left; scrolls and other ornaments.

47. Eight small Vases, Aryballos shape; decorated in black and red on the buff clay color. Decorations on—1, lotus flower; 2, a bird with female head filleted; 3, 4, 5, three soldiers with shields; 6, 7, a large bird; 8, a shield winged; on the shield an asp (Greek representation of the winged asp). Egypto-Phœnician style. Greek work.

48. Two small Vases, Amphora shape. Decoration—1, lotus flowers on the buff clay; 2, black and red bands, divided into scales by semi-circular lines. Egypto-Phœnician style. Greek work.

49. Vase, Aryballos. Decoration in black and red on the buff clay. A large bird with woman's head, with crown resembling that of Upper Egypt; a tiger, and a bird seen frequently on Cesnola vases; flowers scattered. Egypto-Phœnician style. Greek work.

50. Oinochoe, or Wine Pitcher. The shape is frequent among Cesnola pottery. This specimen is specially characteristic of the style variously called Doric, Corinthian, Carthaginian, Egyptian, etc., and in this hand-book styled Egypto-Phœnician. Decoration in bands, circles, etc.; tigers, goats, etc., in a band around the vase; the colors

red, black, and white, on the buff clay. The style is a step in advance of the unglazed painted vases in the Cesnola Collection. Greek work, B.C. 700 to B.C. 500.

51. Vase, a Krater. Two handles. Height $18\frac{3}{4}$ inches, width across mouth 19 inches, greatest diameter 21 inches. Ground black, with figures in black on red. Five warriors near a chariot, with spears and shields. One shield has a bull's head, another a device resembling an anchor, and another a double cross. A sixth armed warrior, grasping the reins, mounts the chariot. On the other side of the vase five dancing figures, rich arabesques on the edges and base. Found near Sorrento. It is one of the vases used for mixing wines at a feast. In short, this class of vases may be regarded as ancient punch-bowls.

52. Vase, a Krater. Height 20 inches, width over mouth 14 inches, greatest diameter $15\frac{1}{2}$ inches. Ground black; figures in red on black. Interior scene—two Triclinii, on each of which are two figures seated; on the right a woman playing on the lyre, and a man, who holds a kylix with one finger passed through the handle; on the other couch two men, one of whom balances a cup on his hand, and the other, having laid down his lyre, holds a kylix in his hand. All the figures are laurel-crowned. On the opposite side of the vase three figures of men, the busts naked, the rest of their bodies covered with flowing mantles. Two of the figures hold batons, the third a curved instrument. This may represent some game of ball. The ornamentation of the vase is excellent. Found at Nola.

53. Vase, a Krater. Two handles. Height $15\frac{3}{4}$ inches, width over mouth 13 inches, greatest diameter 13 inches. Figures in red on black. Four standing figures of men laurel-crowned, one playing the lyre, two dancing. Two are holding long batons with one hand and lifting their robes with the other. On the opposite side of the vase three standing figures of men, one holding a baton, another wrapping his robe around him, the third extending an arm. Ornamentation on the neck of the vase. Found at Nola.

54. Vase. Amphora: two handles. Height 19 inches, width across the mouth 8 inches, greatest diameter 12 inches. Figures in black on red. A quadriga with horses. A hero with spear in hand, grasping the reins with both hands, is in the act of mounting the chariot. Minerva, clothed in a long mantle, her face and arms white, wearing the high helmet and holding a spear, turns toward the hero to address him. A male figure, dressed in a peculiar costume, wearing on his head the *petase* (hat of a traveler), appears to have received some command. He wears high boots, with top points turned out. In front of the horses a seated figure of a bearded man, with baton in one hand and the other raised (as if a poet reciting a story). On the opposite side of the vase, a quadriga, front view, in which are two heroes with high helmets. The two horses in the middle turn their heads toward each other, the two outside turn their heads in opposite directions. There are graceful leaf ornaments on the vase. Found at Capua.

55. Vase, Amphora; two handles, same size as No. 54. Figures in black on red. A hero in the act of mounting a chariot (quadriga); Minerva, having dropped her shield, lifts both hands as if warning him not to go out to battle, and another female figure, in front of the horses, seems to restrain them. On the opposite side of the vase a bacchanalian scene. Bacchus, with beard and mantle, dancing among fauns and bacchantes, holds the drinking cup in his hand. Ornamentation with leaves, etc. Found at Capua.

56. Vase, Kalpis; three handles; height 14 inches, width across mouth 6 inches, greatest diameter $11\frac{1}{2}$ inches. Figures in black on red. Hercules, reclining, holds out a cup, into which a faun is pouring wine from an oinochoe. Ornamentation with arabesques, etc. Found at Nola.

57. Vase, Amphora, with two handles; height 17 inches, width across mouth $6\frac{1}{2}$ inches, greatest diameter $11\frac{1}{4}$ inches. Figures in black on red. Jove seated, two genii standing, one of whom addresses him. Two other figures standing. On the opposite side of the vase Theseus slaying the

Minotaur. Four other figures witness the battle. Found at Nola.

58. Vase, Amphora, with two handles; height $16\frac{3}{4}$ inches, width across mouth $6\frac{3}{4}$ inches, greatest diameter $11\frac{1}{2}$ inches. Figures in black and deep red on red. Bacchus, with Ariadne at his side, in a car drawn by four black and white horses. Other figures in the procession, which is led by one playing the lyre. A seated old man (poet celebrating Bacchus?) On the opposite side of the vase a combat of two warriors, with shield and lance, over a third having fallen. The armor of one is white. On the shield of the other a snake. Two others on horseback look on. Arabesque ornaments. The handles of this vase are double in form. Found at Nola.

Quere, Hector and Patroclus fighting over the body of Cebriones? Iliad XVI., 755.

“ Then, rushing sudden on his prostrate prize,
To spoil the carcass, fierce Patroclus flies.

* * * * *

At once bold Hector, leaping from his car,
Defends the body, and provokes the war.”

59. Vase, Kalpis, with three handles; height $18\frac{1}{2}$ inches, width across mouth $10\frac{1}{2}$ inches, greatest diameter $13\frac{1}{2}$ inches. Figures black on red. The paintings are in three groups, one above the other. The upper group, a hero standing by a horse, and six other figures. The middle and principal group, Hercules seated in a chariot or car, a female figure (Minerva?) by his side, who holds in her own the hands of a female standing figure. Bacchus follows the chariot, Mars is in the background, a profile head wearing the petase (possibly Mercury) is visible behind the horses, and an armed figure stands in front of them, on his shield an eagle, a rosette, and an adder; (Paris?) The third group is a hunting scene—five persons mounted and one on foot pursue a stag. Richly ornamented with leaves and arabesques. The upper handle is put on with small knobs in imitation of bronze. Found at Nola.

60. Vase, Amphora; two handles, height 19 inches,

width across mouth 9 inches, greatest diameter 13 inches. Figures in black on red. A quadriga, in which is seated a hero conversing with one who stands near, bearing a shield. The horses are held by a man who wears embroidered trowsers. On the opposite side of the vase Bacchus, crowned with grape leaves. A tiger at his feet offers a cup to Minerva, armed. Behind him a female holding a wreath. Before him and behind Minerva is Mercury holding the caduceus. Found at Capua.

61. Vase, Amphora; two handles, height $15\frac{1}{2}$ inches, width across mouth $6\frac{1}{2}$ inches, greatest diameter $11\frac{1}{4}$ inches. Figures in black and deep red on red. A boy on horseback, accompanied by a large dog. Five men, three of whom carry lances, accompany him. On the other side of the vase two figures on horseback and two on foot, armed, the latter carrying shields. On one shield a tripod; a dog also in this group. Ornamented with leaf pattern, etc. This vase has had Greek names near each figure, which have become illegible in the furnace. Found at Capua.

62. Vase, hydra; three handles, height 16 inches, width across mouth 6 inches, greatest diameter $9\frac{3}{4}$ inches. The vase is black, without decoration, except a wreath of laurel leaves in raised work, gilt, around the neck. The handles are set in gilt rings, and the upper rim is red, with black pearl ornaments.

ROMAN.

In Italy the ceramic art received its first great impulses from Greece. For a long time the superb Greek vases found in Italy were ascribed to the Etruscans, and this error led to the common custom of calling these fabrics, and the styles of ornament found on them, Etruscan. The best Etruscan work was but poor imitation of Greek models. The Romans depended on Greece and Greek artists in Italy for their finest decorated wares, until the decadence of the art, when silver and gold took the place of pottery in articles of luxury. Common wares, of various descriptions, were made under the Romans. They used

brick extensively in public and private buildings. They made tiles for various uses—for roofing, for walls of rooms, for drain pipes, for chimney flues, etc. A common mode of burial was in a grave lined with tiles, a roof or shed of tiling, constructed for the purpose, being placed over the body. Such tiles are often inscribed, and the stations of Roman legions are frequently known from the numbers inscribed on such tiles found in graves. Mosaic pavements were made of small cubes of pottery called *tesserae* (four-sided) or *tessellæ* (the diminutive), whence our word *tesselated*. Brick and tile makers were required by law to fix their names on their work. Other inscriptions abound—names of consuls, with dates, names of owners of lands from which the clay came, etc., etc. A vast amount of historical knowledge has been obtained from these potteries.

In the early times of the city the Romans had pottery statues in public places, which were made by Greeks or Etruscans, and the taste for these increased till near the end of the Republic. Pottery was, in fact, more employed by the Romans for ornamental and useful purposes than by any other people. Virgil was the son of a potter at Mantua, and in his time, as probably long before, the art had been learned by Romans, and great quantities of figures, large and small, were made at Rome. The Romans made vases, but only for ordinary uses, and of small artistic value. Among the most interesting classes of Roman pottery which have come down to us is a vast variety of lamps, made in different shapes, decorated with raised work, sometimes very beautiful. They used moulds for the patterns of raised work on these, and often the entire lamp was moulded.

Perhaps the finest of Roman wares was that commonly called Samian from its resemblance to Greek ware of Samos. This was of a brilliant red color, with thin luster. The better specimens were moulded, with raised work. The ware of Arezzo was especially good, but wherever the Roman power extended this ware was made, and its fragments mark the limits of the empire. The best specimens are of

the time of the early empire, fine in color, strong in fabric, often having a metallic ring. There is a remarkable resemblance



KYLIX. SAMIAN WARE: CESNOLA COLLECTION.

between the glaze of this ware and that which the modern Egyptian potters give to their work in red clay by polishing and burnishing. The Romans made other red ware, of inferior quality, and also black ware, which was some-

times covered with luster or polished.

An interesting specimen of gigantic Roman work in pottery is a pythos, height 4 feet, diameter 5 feet 4 inches, width of mouth 18 inches. Found near Cumæ. Presented to the Museum by the Messrs. Turner. The pythos was a common form in Greece as well as Italy, used for the purposes to which we apply casks and tubs. On an ancient lamp Diogenes is represented in a pythos, receiving the visit of Alexander. Old pythoi were frequently the lodging houses of the poor. This specimen is so large that space for it has not yet been found in the present galleries, and it remains under cover in the grounds.

The Cesnola Collection contains a large amount of Roman pottery. The red wares and the lamps have been selected and placed in cases, where they can be examined without the aid of a catalogue. It is probable that many other specimens of Roman ware—black and uncolored—are yet left among the Greek, from which it is not always possible to distinguish them.

CHINESE.

Pottery was made in China in the earliest ages, but we have no specimens of the primitive ware, nor any knowledge of its character. Though the Chinese have traditions that porcelain was made in the remote times, the earliest reference to it in their literature hitherto found is in a poem published about B. C. 175, which speaks of green porcelain. This is supposed to be a porcelain covered with an enamel

now called celadon, whose color varies from sea-green to gray. No specimens exist of porcelain which can be assigned to a date so early. The discovery of small vases or bottles, evidently of Chinese porcelain, in Egyptian tombs (see specimens in the Trumbull-Prime Collection, Case 2, Shelf B) was for a long time regarded as settling the fact that the Chinese made porcelain at least B. C. 1800, but more recently Oriental scholars have found inscriptions on these bottles which they believe to be quotations from poets of the eighth, ninth, and eleventh centuries after Christ; and though the question is still open for further evidence, the high antiquity of these bottles is no longer maintained. The earliest known specimens of Chinese pottery are a coarse, heavy, brown ware, enameled with celadon, and frequently decorated with what is called *crackle*.

The most ancient known porcelain of China is white, exceedingly pure, with a rich glaze, usually ornamented with flowers, or leaves which are engraved in the paste before baking and sometimes enameled with another white, more or less opaque than the body of the article. The Greek meander pattern is found on these specimens, which are always small. They are highly prized in China, and called "precious jewels." These date from the Song dynasty (A.D. 960-1278). Specimens of the sea-green celadon, ornamented with the peculiar decoration called "crackle," contend with this white porcelain for extreme antiquity. Vases with flashed glaze (*couverte flambée*) are of ancient date, and this peculiar decoration was intentional and not the result of accident in the furnace.

On the most ancient crackle vases are sometimes found raised ornaments of brown paste, lion's head handles, etc. Crackle ornament continued to be used down to the Ming dynasty, and has been revived in modern times, apparently for the purpose of counterfeiting old specimens. The earliest Chinese works are generally of dull, somber appearance. In time brighter colors were invented, porcelain began to assume brilliant hues, and at length the art acquired that splendor in color and richness of decoration which is the

triumph of Chinese ceramics, and which, in some tints, has baffled all the skill and chemical research of European imitators.

A very beautiful style of decoration was produced by blowing the color through a tube, the end of which was covered with fine gauze. The color fell in bubbles, which burst, leaving thousands of small rings and spots of color on the vase. Sometimes the gilding was dusted on the surface, which had previously been covered with lace, thus leaving the pattern when the lace was removed.

Not unfrequently a strange and unexpected color, and often a metallic luster was produced in the furnace baking.

Polychrome paintings, birds, flowers, landscapes, and interiors—groups of figures—several or all of these styles intermingled, rich borders, labyrinthine arabesques, every variety of decoration in colors, were practiced at an early period and continue in use to the present time.

While in most of their decorations the Chinese have exercised a taste purely their own, they have from the earliest known period used some forms of decoration ordinarily regarded as pure Greek. Chinese porcelain found its way into western countries in the middle ages. There is abundant evidence of commerce existing between China and the Arabian nations as early as the ninth century, and therefore no difficulty in accounting for the presence of Western forms of decoration on Oriental fabrics of quite ancient date. It is also probable that the interior commerce of Asia led to an overland exchange of fabrics, and consequent exchange of influences on national taste and education among the peoples of eastern, central, and western Asia. It thus occurs that a large class of porcelain is found coming from Asia, which, in style of decoration, is neither Persian nor Chinese, but unites characteristics belonging to each. M. Jacquemart classes these specimens as Indian, and believes them to be fabrics of Hindoostan. A plausible theory, but one which it is yet too soon to adopt as established, since, while specimens are found which do not seem to be either

Chinese or Persian in decoration, numerous specimens are found, which are indisputably Chinese, in the decoration of which the same western influence is visible. Several such specimens are in the Collection of Mr. Avery. It is also worthy of record in this connection that Mrs. Prime obtained specimens of Oriental porcelain from Arab families in Jerusalem, who stated that they had been in their families many generations. Without giving faith to Arab statements of this kind, it was quite evident that these specimens, including many large and frail dishes and bowls, had reached Jerusalem by camel transportation. It is probable that they were originally obtained in the ordinary course of Mohammedan commerce, by pilgrims of wealth, who brought them back to Jerusalem on their return from Mecca, or from Bagdad, in either case illustrating the fact that so frail an article as porcelain was transported in long journeys by camels and in considerable quantity. Among these specimens were some dishes, bowls, and plates, of heavy ware, the paste and decoration of which lead to the suspicion that they may be of Central Asian fabric, although this is by no means certain. Specimens are in Case 2 of the Trumbull-Prime Collection.

The student will find, that although much attention has been paid by writers and collectors to the history of Oriental porcelain and its division into periods, the classification is in many respects arbitrary, except where the articles bear intelligible marks. The richness and variety of color used by the Chinese, the rare and inimitable shades of blue, purple, violet, rose, and green, the deep strong reds, the intermingling of colors (sometimes produced by careful and skillful combination of colors which will undergo various changes in the furnace heat), these constitute the artistic beauty and value of a large portion of the Oriental fabrics. The art which produced them was practiced with equal skill during many centuries, until it began to decay in the later part of the Ming dynasty (A.D. 1368 to A.D. 1647). Since the middle of the eighteenth century China has produced no fabrics equal to the older work.

An effort has been made to classify Chinese porcelain with polychrome decoration in three classes or families: the Chrysanthemo-pæonienne, the Green, and the Rose, giving the names on account of the predominance of the chrysanthemum and pæony in the decoration of the first, the decided prevalence of green in the second, and of carmine and rose color in the third.

This classification is arbitrary, and while somewhat interesting presents little practical assistance to the student. A very large portion of the specimens of Chinese polychrome porcelain ordinarily found cannot be assigned to any one of these classes, nor can all those which may be classed under either of the three names be regarded as works of the same period, or as even having the same artistic characteristics. It must suffice the student of Oriental art, therefore, that he finds such variety and beauty in Chinese porcelain; and for classification he must depend on the comparison of undated pieces with others bearing known dates, mindful even then that the art of close imitation has always been characteristic of the Chinese, and that any article made in or before the fourteenth century could have been exactly reproduced by artists of the fifteenth or sixteenth. Chinese and Japanese porcelain is sometimes found with decorations illustrating Bible history, Greek and Roman mythological stories, and occasionally European landscape and other drawing and painting. These works are due to the establishment of trade with China and Japan by the English and Dutch, and the furnishing of patterns by Europeans for work to be exported to Europe. Mr. Marryat also asserts that the Chinese exported white porcelain, undecorated, but of this there is no evidence. On the contrary, the most diligent research fails to prove that any white porcelain, without decoration, ever came from China or Japan.

The blue and white porcelain was always highly esteemed in China, and this style of decoration is one of the very oldest. Large amounts of blue and white ware, known as Nankin ware, were exported to Europe and America, and

the willow pattern (so called from the willow tree standing by the impracticable bridge) was so popular that many of the largest European factories of pottery and porcelain reproduced it on immense quantities of their fabrics.

Egg-shell porcelain is a name given to very thin fabrics, which were made with great skill in ancient and modern times. The paste is oftentimes but little thicker than the shell of a hen's egg, and sometimes this thin porcelain is exquisitely decorated. Modern European art has equaled the Chinese in these thin fabrics. The Continental factories have long made egg-shell porcelain, and the Beleek factory, in Ireland, produces a thinner and lighter ware than any hitherto known.

JAPAN.

Like all other nations Japan made pottery in the earliest periods, but specimens of the work of those times are unknown. The Japanese are supposed to have learned the art of making porcelain from the Coreans, about B.C. 27, the Coreans having learned it from China. But it does not appear that the art was extensively practiced until the seventh century after Christ. The products from this time to the thirteenth century were not distinguished for artistic qualities. In the early part of the thirteenth century a Japanese potter went to China, and learning the art as practiced there, brought it back to Japan. Thereafter Japanese porcelain equaled, and in some respects surpassed Chinese. It is exceedingly difficult, often impossible, to distinguish Japanese from Chinese porcelain; but in some instances it is true that the Japanese is of a more pure white, and of a finer quality of paste, the decorations are less profuse and complicated, and in flower painting there is a closer resemblance to nature. But the Chinese have often copied Japanese works, and for all purposes of the history of ceramic art the two fabrics may be examined as one department. In the present handbook the works are catalogued together, under the same classes. Jacquemart assigns to Japan a large part of the porcelain decor-

ated with flowers, which has been classed as Chinese, and as in China, divides the polychrome work into two great classes or families, the Chrysanthemo-Pæonienne, and the Rose, omitting the Green, which he regards as including only Chinese works. The same remarks apply here which have been made with reference to the same classification in China.

The Japanese have excelled in decorating porcelain with lacquer, a resinous gum which hardens on the surface of articles to which it is applied, and they have also triumphed over obstacles which seem to us insurmountable, and covered porcelain vases with true cloisonné enamel.

Japanese porcelain is found with decorations from Christian and even Bible history. These are the result of the introduction of Christianity into Japan in the sixteenth century, when natives to the number of a million and a half were converted. The missionaries were expelled A. D. 1641, and 40,000 native Christians massacred. It has been supposed that the introduction of this Christian decoration on porcelain led to the expulsion and massacre.

According to some authorities the oldest known specimens of porcelain of Japan are of coarse ware, the decorations being embossed and painted with blue and red. Others believe that a very fine and delicate ware—white, with slight decoration—is the oldest known fabric. It may be regarded as impossible, at present, to determine which is the older. It is also probable that a large number of specimens, classed in Europe and America as Chinese, are really Japanese ware. The Dutch held for a long time, in the seventeenth century, a monopoly of trade with Japan, and exported great quantities of porcelain, which went into Europe as Oriental, was soon classed as Chinese, and has not been restored. At this period the Dutch furnished many European sketches, pictures, and designs, which were used by the Japanese factories, and thus were produced many decorations on Oriental porcelain which puzzle students of national art. Japanese fabrics have sometimes small bosses of unglazed paste on the bottom, the supports

on which the pieces rested while in the furnace. These do not occur on Chinese.

N. B.—As the divisions of Oriental porcelain into classes include Chinese and Japanese work alike, the fabrics of the two nations are placed together under those divisions in the present catalogue, specimens known to be Japanese being so described.

The Nankin Porcelain Tower.

Pottery and porcelain have been used for architectural purposes in all ages. The ancient Babylonians and Assyrians, as has been stated before, built walls of cities of glazed pottery. The celebrated Chinese Porcelain Tower, near Nankin, was, perhaps, no more wonderful work than some of the Babylonian structures. The Saracens used tiles of enameled pottery for the exterior beautifying of buildings. The Kubbet-es-Sukrah, in Jerusalem (commonly but wrongly called the Mosk of Omar), is covered with tiles of rich color on a large part of the exterior. Chinese tradition says that this Nankin tower was built B. C. 833 by King Ayow, who built 84,000 similar towers. However little credit we give to the tradition it will be observed that the date is not far from the time when we know that the Assyrians in Western Asia were constructing great works of enameled pottery. The tower, having been destroyed, was rebuilt A. D. 371-3. It was again destroyed, and rebuilt in the Ming Dynasty, the work being completed A. D. 1431. It was 330 feet high, in rich colors—white, red, blue, green and brown. It was destroyed again by the Taepings in modern times, and the structure absolutely erased.

Fragments of this remarkable building, the property of the Museum, are placed in the South-west Room, second floor.

LOANS FROM THE AVERY COLLECTION.

Chinese White.

The most ancient kind of porcelain appears to be the white, which is also the most beautiful, from its purity of paste, and enamel, and brilliancy of polish. The peculiar nature of the clay would not allow of its being worked in

large pieces. These small works are therefore rare. There are two varieties, the pure white and the bluish-white. They are decorated with flowers or simple ornaments, either in relief or graved in the moist clay. These pieces consist mainly of statuettes of gods, sacred animals, Kylins, the dog Fo, birds, etc., and cups with raised or reticulated work, ornamented with high reliefs. They appear to have been specially reserved for religious service or for rich interiors.

1. Case I, Shelf C, **Cup**.

2. Case I, Shelf C, **Bowl and Cover**. Elaborate reticulated or open work, with panels containing figures representing religious subjects, in very high relief. There are traces of color and of gilding. Used for religious purposes. They are of the Tchinghoa period; 1465-1487.

3. Case 4, Shelf D, **Bottle** of a double gourd shape, covered with a running ornament in relief, entirely covering the body.

4 to 25. Other objects of white in Case 8, Shelf A.

Celadon.

The peculiarity of the so-called Celadon porcelain consists in the colors being mixed with the glaze and burnt in at the first firing. The term was originally applied to the soft sea-green color upon pieces of old Oriental porcelain. These pieces are of great antiquity and very rare.

The most ancient specimens are upon coarse, heavy paste, more closely resembling stone-ware than porcelain, the glaze thick and semi-opaque. The old sea-green is often enriched with simple ornaments, flowers, and geometric combinations in relief, or with designs which, graved in the paste, and then filled in with a deeper glaze, come strongly out upon the ground. These are called "Céladon fleuré." Other pieces have panels of white ground, with human figures, or ornaments in blue, or with figures in raised paste of blue and white.

There is also the crackle Celadon, and another kind known under the name of "starch blue."

26, 27. Table Case I, **Vases.** Sea-green Celadon, of a square flat form, with handles, meandering ornaments, and other decorations in the paste and raised bosses. Panels of white are left, in which are figures of men, landscapes, and animals, with legends painted upon the sides.

28. Case 4, Shelf D, **Vase.** Pale sea-green Celadon, long neck, with handles which have been gilt, the body covered with a fine pattern of incised lines.

29. Case 4, Shelf C, **Vase.** Pale sea-green Celadon, with palm-leaf ornament and flowers in faint relief.

30. Case 5, Shelf D, **Bottle.** Pale gray-green Celadon, gourd-shape, elegant design, arabesque in slight relief.

31. Case 6, Shelf A, **Vase.** Green Celadon, decorated with figure of a god seated upon clouds in blue and white raised paste. *Japanese.*

32. Table Case I, **Vase.** Celadon of "starch-blue," with raised work. Symbolic design in lighter blue.

33. Table Case I, **Bottle.** "Starch-blue" Celadon fleuré, with flowers and bands of ornaments finely engraved.

34 to 50. Other specimens of Celadon—various tints and various decorations.

Crackle.

The origin of the Chinese taste for ornamentation in the style known as crackle is not to be explained. That great skill was required in its production will be evident from an examination of specimens showing the varieties in the style. The method of producing it is equally unknown. Sudden cooling of the enamel surface, when heated, was obviously the general method. But the workmen not only varied the number and size of the cracks on different pieces, but also on the same piece, sometimes leaving regular spaces for color decoration uncracked. The minute variety, in which the cracks are very fine and innumerable, is called *truité*. Examination of fragments of heavy crackle vases shows that they were composed of two pastes. A complete vase was made and baked. This was coated, outside and inside, with a different paste, which would bear a much

higher degree of heat than the core. It was then possible to subject the vase to a heat which would harden the outside paste while it fused the core. A sudden plunge into water would then crack the outer paste, while the pieces would adhere to the fused core, which slowly congealed. The color in the cracks may have been given by the fused core, or by the liquid into which the piece was plunged, or by skillful insertion and rubbing in before the final glaze over all. It is not true, as some writers affirm, that the cracks are always concealed by the surface enamel, so that the surface is smooth. On the contrary, in large objects, where the cracks are large, each crack is felt by the point of any instrument passed over them, and even by the finger nail.

51. Table Case 1, **Vase.** Sea-green crackle, with coarse design engraved in the paste ("Céladon fleuré"), covered with a heavy glaze, the lines of crackle being wide apart and filled in with a dark color.

52. Case 7, Shelf D, **Bottle.** The body pure white (without crackle), decorated in blue, with figures of men and women upon a terrace, plants, etc. The neck and base veined with fine crackle in two colors, causing a marbled effect. Very old and rare specimen.

53. Case 3, Shelf C, **Bottle.** Mottled blue-green, with splashes of darker blue, and metallic spots of aventurine; fine crackle (*truité*, the scales of a trout).

54. Case 4, Shelf B, **Vase,** a sectional view being the form of a clover leaf. Camelia-leaf green, of brilliant color and fine enamel, the small crackle (*truité*) being of the most perfect regularity. A very elegant example.

55. Case 3, Shelf B, **Bowl.** Sea-green crackle, a geometrical border on the inside, and ornaments upon the outside in enameled colors.

56. Case 7, Shelf D, **Bottle.** Pale sea-green crackle (*truité*).

57. Case 7, Shelf C, **Figure of a God.** Made to be used as a hanging bottle, parts being in gray crackle, head and bust in deep brown, gilded.

58. Case 7, Shelf B, **Boy and Dog.** Gray crackle.

59. Case 7, Shelf B, **Fruit upon a stem.** Fine crackle. Choice specimen of rare color, rich glaze, and elegant form.

60. Case 7, Shelf D, **Vase.** Form of a section of bamboo, with the sections and twining leaves in relief. Splashed with deeper color. Fine crackle.

61. Table Case 1, **Vase.** Of a rice color, wide crackles, and an accessory decoration, consisting of zones of sealed ornaments, executed in a brown ferruginous paste, and lions' heads holding movable eyes, modeled in the same paste.

62 to 95. Specimens of crackle wares of various colors, decorations, etc.

Blue and White.

The blue and white porcelain, commonly called "Nan-kin" from that port being its place of export, has always been held in the greatest esteem in the East, and is the most ancient kind of color decoration. Those pieces with subjects and figures were always carefully treated by skillful hands. We find on it the greatest number of dynastic inscriptions, honorary stones, and symbolic objects, the possession of which was reserved to the great dignitaries. The marks found upon this porcelain are of two sorts; one in Chinese characters, designating the period or reign in which it was made, the other in letters or paintings, indicating the painter of the piece, its special use or the place of its manufacture. Marks are often introduced in the decoration of a piece, or placed underneath, indicating the rank or position of the person for whom it was destined.



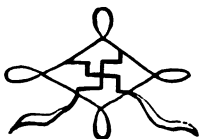
PEARL.

Thus the *pearl* is a symbol of talent, and marks pieces destined for the poets. The *sonorous* stone, placed at the gate of temples or public places, to be struck for obtaining audiences, is for high judicial functionaries; and the *kiouei* or *tablet of honor*, is given by the Emperor as a mark of public office,

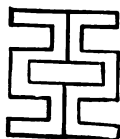


SONOROUS STONE.

to be held in the hands of the Mandarin, when he performs the duties of his charge. The *sacred axe* is assigned to warriors; the *celosia* (cockscomb) promises longevity, the



TABLET OF HONOR.



SACRED AXE.



CELOSIA.

outang is a leaf sung by poets and placed over their divinities. A univalve shell is also of frequent occurrence. The precious articles, that is, paper, pencil or brush, ink, and the muller or stone to grind the colors, are still the emblems of the learned. When these symbols are bound with a ribbon, it



OUTANG.



A SHELL.



TREASURES OF WRITING.

shows the piece of china to be intended for sacred uses.

The blue and white is found of every possible form, and no other porcelain has such a variety in its decoration. We find gods, fantastic personages, fabulous monsters, the imperial tiger, and celestial dragon. The dragon with five claws, is the dynastic symbol of the emperor and royal princes. For princes of the third and fourth rank the dragon has four claws. The imperial dragon of Japan has only three claws. We find also birds and animals, historic and domestic subjects, landscapes, flowers, borders of rich mouldings and geometric designs in endless profusion, elongated figures of Chinese ladies, which the Dutch call *lang lizen* (long young ladies); and, by them, pieces so decorated are especially esteemed. Often the plan of a vase, the observation of its angles, or division of its decorations will define its destination, or the rank of the person who is to use it.

Many of the forms and ornaments remained the same for over 500 years. In the matter of richness of ornamentation, the blues rival any polychrome paintings; one might say that all the families are represented in the cobalt decoration.

The fineness of the blue and clearness of the white ground determine the artistic value of this description of porcelain. The pale buff or Nankin color introduced in the necks or bodies of bottles and backs of plates is generally characteristic of good specimens. One very rare variety is a soft clouded blue ground, realizing the tint of a spring day, and is called "blue of the sky after rain." The ground is generally decorated with flowers.

Another kind of ground and decoration is nearly as rare. The pieces (which are generally vases, or low pots with covers) are entirely covered with deep shades of blue, overlapping each other, sometimes broken by irregular lines or geometric patterns in a still deeper color, which gives a very rich and transparent effect, the decoration being star-like bunches of white flowers, or the branches and blossoms of the "hawthorn," by which name it is known among European collectors.

The blue porcelain of Japan is of a purer white than that of Nankin. The blue designs of the latter appear upon the surface of the glaze, whereas those of the former seem absorbed in the paste under the glaze. Chinese and Japanese ornaments are sometimes found upon the same piece. Japanese porcelain does not stand heat as well as the Chinese. The blues require to be carefully studied to distinguish those made in the different provinces of China and of Japan, as well as the blues of India, Persia, and other Oriental countries, of which the translucent pottery resembles more or less the Chinese type.

96. Case 9, Shelf D, **Vase**, or bottle of elegant form, with rich arabesque ornamentation, dated in the time of Siouante, 1423-1435 (engraved in the quarto edition of Jacquemart). This has the mark in the left margin (page 54) known as the "Six marks;" which is *Ta Ming ching hoa*, meaning "Made in the Ming Dynasty, tching hoa period."

This is the period of the Emperor Tchun-ti, 1465-1487.

Pieces thus marked are highly esteemed in collections. There is also another form of "Six marks," given herewith, which is found on specimens in this collection as well as in others, and is equally esteemed. This is another mark of the Ming Dynasty.

化大
年明
製成

唐大
年明
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97. Case 8, Shelf B, **Bottle**, or narrow-necked pitcher, of graceful shape, with handle and spout decorated with ornamental scrolls of Persian character. The paste of a pale buff color; four Chinese characters at the foot.

98. Case 8, Shelf B, **Bowl**, or cup of the learned; upon a projecting rim, is a mosaic border, with panels of honorific emblems. The outside decoration recalls certain ideas expressed by the artists of the middle ages. The author is seen seated at a table in deep meditation; from his head issues a scroll or clouds within which the painter has portrayed the scenes of a drama to which his genius is giving birth. With the six marks.

99. Case 11, Shelf C, **Plate**. Upon the rim are continuous waves of the sea; in the center are two four-clawed dragons in conflict, amidst flaming clouds; underneath are the six marks of the Tching hoa period.

100. Case 12, Shelf C, **Vase**, or "beaker," divided by bands into three sections, each section containing oblong panels intersecting each other, in which are painted, with the richest blue, groups of flowering shrubs, vases with plants, mountainous landscapes, etc., each of the thirty-two panels being of a different design. At the foot the "leaf" mark encircled with a ribbon.

101. Case 12, Shelf C, **Vase**, of the form called "lancellé;" decoration, a continuous landscape with an ornamental lake, islands, and elaborate summer-houses, connected with the shores by graceful bridges, on which figures pass to and fro; boats, with covered tops, containing women and children; warriors upon horseback are seen upon the

shores, and other details depicted with a delicate pencil. The paste is very fine. At foot, the six marks.

102. Case 12, Shelf C, **Vase**, or beaker, divided by geometric bands. The ground is covered by a running ornament with large pæonies. In the upper reserves, which are in the form of the peach of longevity, is the dog Fo, a kylin, and an elephant. White upon the blue ground. At foot, marks of the celosia (emblem of longevity).

103. Case 11, Shelf C, **Vase**. Slender neck, with handles and rings, which have been gilt. Depressed lines divide the body into panels, in which alternate groups of flowers and long ladies "lang lizen;" leaf mark.

104. Case 11, Shelf C, **Vase**, with eighteen intersecting panels, which swell from the sides. On each one are depicted figures upon horseback, engaged in falcon-hunting, and other sports. Leaf mark.

105. Case 11, Shelf B, **Bottle**, with old Dutch silver mounting. A delicate form, with decoration in the Persian style.

106. Case 10, Shelf B, **Bowl**. On each of its eight sides are circles, filled with the most delicate perforations.

107. Case 10, Shelf B, **Bottle**, of a gourd shape, flattened; decorated with groups of gourds, upon a fine blue ground.

108. Case 10, Shelf A, **Bowl**, with a spreading rim, decorated with mosaic ornament. The white body, inside and outside, has a pattern in a raised white paste, producing a soft and pleasing effect.

109. Case 10, Shelf D, **Bottle**, with lambrequins of deep blue, upon which are white ornaments. The body divided into four panels, filled with flowers and symbolic objects, a style of decoration much admired.

110. Case 12, Shelf C, **Plate**, with a broad and very flat rim, decorated with figures of ladies resting in a garden, in the center a handsome summer-house, from which ladies regard children who play upon the garden terrace. The entire back is covered with flowers.

111. Case 11, Shelf C, **Plate**, with the figures of the eight immortals standing upon clouds, which form an ornament

upon the rim. The back has a band of flying storks; six marks.

112. Case 8, Shelf C, **Bowl**, of a low form, with an elevation at the bottom and honorific emblem. Upon the inside are ladies carrying vases of flowers upon a pole over their shoulders. The outside has groups of flowers and a white border of geometric pattern cut into the paste so deep as nearly to go through the body.

113. Case 8, Shelf B, **Bottle**, with various bands in blue, the intervening spaces being crackle of different kinds.

114. Case 8, Shelf D, **Bottle**. A double gourd shape, covered with a graceful ornament composed of a running vine with leaves and quantities of small gourds.

115. Case 8, Shelf B, **Jar and Cover**. Deep blue ground, with the rare "hawthorn" decoration described above.

116. Case 4, Shelf C, **Pot**, with brass cover; Persian engraving, sixteenth century. The form is clumsy, the ware of a very coarse kind, the blue very fluid, but wanting in purity. It would appear to have been applied like a Celadon upon rather a gray paste. Purchased at the Vienna Exhibition, 1873, from the collection of Prince Ehtezad-es-Saltenet, uncle to the Shah of Persia.

117. Case 4, Shelf D, **Bowl**, of large size and peculiar form, with scalloped rim; has a very heavy glaze of bluish-white, upon which are borders and ornaments in blue of a character decidedly Persian. The inside has a Celadon glaze, and at the bottom a circle, in which are entwined two birds done in blue; at the foot a seal mark. Purchased as above.

118 to 279. Other specimens in blue and white, showing a great variety of forms and decorations.

Turquoise Blue.

The Chinese have evidently sought from the first to make ceramic pastes and vitrifiable coatings rival gems and the most brilliant productions of nature. The Turquoise blue is obtained from copper. It has the advantage of preserving its purity of tint in artificial light—is soft and delicate even

in the most ancient vases, which are of a slightly blackish paste, and almost always crackled (*truité*) with marvelous regularity. Sometimes it is relieved by patterns graved with the point and filled in with coloring matter. There are several varieties, splashed, *soufflé*, clouded, jaspered, flaming. These last have often metallic spots of aventurine, which produce a pleasing effect. In this color are found vases, bottles, bowls, etc., and figures of gods, kylins, birds, and fishes.

280. Table Case I, **Tall Vase**, with narrow body and spreading top, decorated with fern leaves and the Greek meander pattern. The vase is fine *truité* crackle.

281. Case I, Shelf D, **Vase**, with elephant handles, decoration in geometric lines and Greek meander, part engraved, and part in relief.

282. Case I, Shelf C, **The Dog Fo.**

283. Case 5, Shelf C, **A Small Vase** in reticulated work of vines, etc.

284. Case 7, Shelf A, **Vase.** Rhomboid shape, with paneled sides, in which are in relief the eight diagrams of Fo. Decoration *soufflé*.

Lapis Lazuli and other Blues.

Another blue much valued is that which approaches the Persian Lapis Lazuli, and mazarine blue. In fine specimens, the color is used as a ground of deep tint, relieved by inscriptions, arabesques, flowers, honorific emblems, and sometimes figures and landscapes in lines of gold, of brilliant color and fine polish. In some pieces, panels of white are left, in which are paintings most generally of the "green family."

Another ground highly esteemed, is that of the "blue fouetté," less deep than the "Lapis Lazuli," and of a mottled character, this "blue fouetté" rarely covers entire pieces; it leaves reserves which are decorated in blue designs done in lines, often heightened with copper, red, and gold.

285. Table Case I, **Vase**, Lapis Lazuli blue, height, 18

inches, cylindrical body, decorated in gold, with legends, flowers, birds, etc.

286. Case 2, Shelf C, **Cup**, Lapis Lazuli blue, with handles decorated in gold, with cover in pure white reticulated work, representing lily leaves and blossoms. Inside is an enamel band in colors.

287. Case 3, Shelf C, **Fouetté Blue Teapot**, with white medallion in star form, in which are emblems, vases, etc.

288. Case 5, Shelf C, **Fouetté Blue Bowl**, with white medallions inside and out, in which are groups of flowers in colors.

289. Case 7, Shelf A, **A Vase** with handles. The blue is of a peculiar dull shade. Decoration in high relief, two shades of white, flowers, etc.

290. Case 4, Shelf B, **Small Vase** in dull blue, with decorations, dragons, etc., in deeper blue.

Case 3, Shelf A. **Small Vase** in pale blue, decorated with dragons, etc., in white.

291. Case 6, Shelf B, **Cup**, mounted in silver gilt of the renaissance. Shade of blue, near Lapis Lazuli, decorated with gold. Decoration in Persian style.

292. Table Case I, **Bottle**. Body deep blue, with waving lines at top and bottom engraved in the paste; the neck is white, with birds and leaves in blue, and white blossoms in a raised paste, touched with faint red.

293. Table Case I, **Bottle**. Mazarine blue, covered with an arabesque pattern, in gold of two shades.

294 to 313. Other specimens in blues of various shades and decorations.

Violet.

The old violet is even more rare than the turquoise blue. Both are prepared in the same manner, the Chinese potters placing the enamel on the piece in biscuit. These two colors have always been held in high estimation, and specimens eagerly sought after. The violet obtained from the oxide of manganese is pure and brilliant in the heartsease tint; in the color called "Aubergine" it is washy and less rich; in

the violet of the stone called "Mei" it is as velvet-like as the heartsease.

314. Case 3, Shelf C, **Bowl** and cover, deep violet, with incised lines inside and outside. Horses running, flowers and ornaments.

315. Case 3, Shelf B, **Dog Fo.** Violet.

316. Case 2, Shelf C, **Vase.** Violet, of an eccentric oval form, dogs' heads at the sides of neck.

317. Case 2, Shelf C, **Teapot.** Violet crackle; in form of "the peach of longevity," with spout and sprays of leaves in turquoise blue; rich glaze. Fills from the bottom.

The Rose Family.

It is to its general character that the Rose Family owes its name. It has for a decorating basis a carmine red lowered to pale rose, and obtained from gold. It is generally composed of pieces, perfect in form, workmanship, and paste, upon which the painter has exhausted all the resources of his palette, and often combined them successfully. Always used with an abundant vehicle, the color forms a relief upon the glaze. Rose porcelain is therefore pre-eminently "enameled porcelain." Designs in India ink and gold are introduced into the ornaments, and white patterns upon a white ground; borders of rich patterns with arabesque pendants, and compartments variously colored, surrounding a bouquet of flowers, or group of ornamental objects. Birds, animals, and insects are represented. When figures are introduced they are usually of a domestic character: young women walking with children, or resting under flowering trees, ladies in an interior inhaling the perfume of the nelumbos, placed in elegant vases around them. Sometimes scenes are taken from the drama. Sacred subjects are so rare that they must be looked upon as exceptions, the greater number of the pieces being of fanciful design, which proves that their use was purely decorative. In this class is the deep ruby porcelain, appropriated to the special use of the Imperial family; this color is usually found upon small pieces, such as basins, cups, saucers, and upon the backs of fine egg-shell plates.

318. Table Case 2, **Plate.** A border of red filigree with bunches of enameled flowers in relief, and objects introduced in panels. The center represents a young girl in a garden at night, surprised by her lover, who is scaling the garden wall, having first taken the precaution of throwing his shoes before him. (See engraving in the quarto edition of Jacquemart.)

319. Table Case 2, **Plate.** Egg-shell ; the back of a lovely rose tint ; the inside has a border of mosaic pattern, outline in black and filled in with most delicate tints. In the center a lady and two children, with vases and a table, modeled and enameled in the most finished and brilliant manner.—*Japanese.*

320. Table Case 2, **Plate.** Egg-shell ; border made up of small hexagons, drawn with most delicate precision in black. In the center is represented a fan upon which is a bird in brilliant plumage.—*Japanese.*

321. Table Case 2, **Octagon Plate.** Ruby border, with a flower at each angle. In center a group, vases, table, etc.—*Japanese.*

322. Table Case 2. **Plate,** with open work border of double rings.

323. Table Case 2, **Cups and Saucers.** Ruby, decorated with insects, butterflies, etc.—*Japanese.*

324. Table Case 2, **Cups and Saucers,** of the Rose family, with various decorations. Among these decorations notice fighting cocks, fans, quail, and other birds.

325. Case 4, Shelf A, **Dish.** Diameter 14 inches. Decorated border of rose, turquoise, and maroon in patterns, on which are geometric figures and flowers in enamel colors. In the center a large pæony and other flowers. Gold is freely used everywhere.

326. Case 6, Shelf D, **Dish.** Diameter 15½ inches. White, decorated with crabs and flowers.

327. Case 5, Shelf D, **Bowl, with cover on plate.** Egg-shell porcelain. Very richly decorated in gold arabesques, covering the ground, with figures, flowers, birds, and insects in medallions.

328. Case 6, Shelf A, **Bowl.** The color a pale rose, decorated in deeper tint. The surface is roughened in the style called shagreen.

329. Case 6, Shelf B, **Cylindrical Cup.** Inside green, outside pale rose. Engraved in an exquisitely fine pattern, covering the rose-colored parts of the surface. Landscapes in colors in open white medallions.

330. Case 5, Shelf D, **A Bowl.** White, with flowers, vases, furniture, etc., in rich colors on the outside. The inside border is remarkable for the pearl white decoration in raised enamel.

331 to 350. Other specimens of the Rose family.

Chrysanthemo-Pæonienne.

This class is characterized, as the name implies, by the predominance of chrysanthemums and pæonies, accompanied sometimes by blades of grass, branches of the peach or plum, a kind of double-flowered pink, and bouquets of flowers either detached or issuing out of a vase. At other times we see landscapes, dragons, kylins, the sacred bird, storks, butterflies, groups of figures introduced in cartouches of round, oval, or polygonal forms, or affecting the outline of a fruit, most generally the peach of longevity, emblem indicative of imperial property. Oriental fancy is shown under varied aspects. Borders richly embroidered with flowers and gold, mosaics of patient detail, Greek borders, etc., etc., of every style and combination, are to be found upon this porcelain.

351. Case 6, Shelf D, **Bowl and Plate.** Panels of eccentric forms are left in white, which are alternately filled with groups of figures and flowers, the rest of the ground entirely covered with arabesques, flowers, and butterflies in rich colors. The outside ground of the bowl is a deep yellow, with a pattern engraved in the paste, the large panels filled with birds and blossoms on white ground, the small circles filled with flowers and geometric forms.—*Japanese.*

352. Case 5, Shelf A, **Bowl.** Dull red ground outside,

covered with pæonies and various flowers in colors, richly enameled. Seal mark at foot.

353. Case 5, Shelf A, **Bottle.** Square form. Borders with black design upon a pink ground surround each side, the center white, with large groups of pæonies, asters, and other flowers.

354. Table Case 1, **Vase,** of elegant form, a ground of white, a branch of a tree in violet color running around the body, from which depend the fruit and flowers of the peach of longevity in rich colors. Storks, delicately outlined in black, their bodies being filled in with dead white enamel, peck at the fruit or blossom, or disport through the air. The neck is ornamented with a band of yellow, also scrolls, fruit, bats, and honorific designs.—*Japanese.*

355. Case 6, Shelf B, **Bowl.** The outside covered with white chrysanthemums, green leaves, and a small yellow flower upon a richly glazed ground of carmine and blue. The mark at foot is a "seal mark," so called from its shape and being in the character used for seals. It is here given, and reads "Made in the period of Kien Long, (1736-1795), of the Dynasty of Thsing."



356. Case 5, Shelf A, **Cup.** Outside covered with green leaves of a water plant, upon which are insects, large flowers in pink and white, and a delicate straw color, the ground being of gold. Inside of cup is green.

357. Case 6, Shelf B, **Bottle.** White ground, body partly covered with a lambrequin, outlined with black, and filled in with pæonies and other flowers. The neck on one side ornamented with a bouquet of flowers.

358 to 380. Other specimens of the Chrysanthemo-Pæonienne family.

Green Family.

This group includes specimens in which green is the predominant color. The paste is beautifully white, and of the finest quality. The decoration has generally an historic or religious character, and exhibits sacred figures placed

upon a cloud, leaf, or symbolic animal, cranes, fish, persons and animals surrounded by clouds and flashing flames, apparitions of dragons upon tumultuous waves, rock-work decoration with pinks, asters, grasses, and butterflies. Frequently, the *Nelumbo*, a plant essentially Buddhist, displays itself upon the body of vases, its flowers more or less advanced. The colors used for these representations are, besides the copper-green, pure iron-red, violet, blue, always fine, and varying from sky-tints to lapis lazuli; gold, brownish and lemon-yellow, and black in light touches. The vessels are often appropriated specially to the use of the temples—vases for burning perfume, jars for flowers to be arranged on the altars, bottles, bowls, and cups for libations.

381. Case 1, Shelf B, **Cup**, used for sacrificial purposes, handle and neck upheld by dragons with forked tails, bor-



CUP OF SACRIFICE (GREEN FAMILY).

der of pale green with dragons and clouds, the lower part deeper green, has a dragon head, similar to those on antique bronzes.

382. Case 2, Shelf D, **Vase**. The entire body covered with a rich green enamel. From the base, trees of various kinds branch upwards, filling the surface with the fruit, flowers, and leaves of the peach of longevity. Pomegranate, strawberry, chrysanthemums, etc. Figures of children are climbing among the branches.

383. Case 2, Shelf D, **Bottle.** Square form, each side filled with historic scenes, groups of warriors, painted in green, blue, and other tints, of richest color and glaze.—*Japanese.*

384. Case 6, Shelf D, **Bowl and cover.** Outside ground of pale green, with a vermiculated pattern engraved under the glaze. Upon this ground are butterflies, vines, and bunches of flowers in various colors.

385. Case 6, Shelf C, **Cup and cover.** Ground of black, upon which are green leaves, with pæonies, daisies, etc. Not a fine piece, but noteworthy for the prevalence of black.

386. Case 3, Shelf B, **Bowl.** The outside decorated with a landscape, trees, flowers, etc., in which is the immortal bird Fong-hoang; pheasants, storks, peacocks, and various smaller birds flying about. The inside rim has a fine border laid out in squares of the mark "Swastika," the sign of health; a pheasant in a landscape at the bottom; (at the foot six marks).

Porcelain of the Third Class.

387, Case 1, Shelf B, **Bottle.** Egg-shell, white ground, at the base are large fish, red, yellow, and pinkish purple, swimming in green waves, ocean flowers and shells, etc. The greater part of the body is filled with the form of a dragon with four claws, the head of yellow, the mane of green, the body of blue, descending from flaming clouds done in red, black, and other colors; on the neck are symbolic characters, the entire coloring of the richest description, prismatic rays being visible in parts.—*Japanese.*

388. Case 1, Shelf D, **Vase,** of a flat form, with handles, bands of blue and pink, covered with fine geometric lines in black. The ground of the body a very faint greenish yellow, covered with an arabesque design, delicately penciled in green, upon which are the peach of longevity, storks in white enamel, and upon the peach is a symbolic character.

389 to 410. Other specimens of the green family.

Varieties of Exceptional Porcelain.

One of the most remarkable decorations is that of open cells in the glaze. Symmetric ornaments, scrolls or flowers,

having been pierced in the paste, the unctuous glaze filling the interstices forms a translucent pattern visible in the direct light, and of rare elegance, when seen in transparency.

This mode of decoration is called in China, "grains of rice" work, the transparent spots often taking that shape.

411. Table Case 1, **Pot.** The body entirely white, with the exception of ornamental bands in blue around the top and bottom, with the transparent rice-like grains, arranged in geometric forms over the body.

412. Table Case 1, **Bowl,** of a low and spreading form, white ground, decorated inside and out, with branches bearing the fruit and flower of the pomegranate, in colors, the bursting fruit exposing the seeds which are translucent.

413. Table Case 1, **Cup,** on a tall foot, with saucer, body covered with small leaves, flowers, and ornaments in blue, red, and gold, the pierced spots shining in the petals of each flower.

414. Case 8, Shelf C, **Vase.** White body; blue ornaments at neck and base; the rice pattern arranged in star-like form over the body.

415. Case 10, Shelf B, **Cup and Saucer.** Blue and white, with the rice pattern.

"OUAN-LOU-LOANG," is, as its Chinese name implies, a porcelain marbled with violet, green, and yellow, upon a white ground, often entirely covering the objects with the mottled colors, generally laid on in large spots. Sometimes reserves are left in which landscapes and figures are drawn with another color.

416. Case 3, Shelf 3, **Vase.**

417. Case 3, Shelf C, **Bottle.**

418. Table Case 2, **Cup and Saucer.**

Reticulated.

Among the most singular and difficult, with respect to manipulation, are the reticulated vases, bowls, cups, etc.; vases in which an exterior vase is entirely cut out, or perforated in patterns, and placed over a second vase, gen-

erally blue and white, and of the same form. Cups are so made for drinking tea and hot liquids. They may be held in the hands without burning the fingers.

419. Case 1, Shelf A, **Vase**, of a square form, bound by borders of most delicate colors, picked out with black patterns and rosettes of flowers. The panels of the neck, sides, and base are reticulated in various forms.

420. Case 8, Shelf B, **Bowl**. The outer rim and base decorated with geometric borders in blue. The body of the bowl is reticulated in various large patterns, through which are seen ladies painted in blue upon the inner body; at the bottom a group of children are playing. Six marks.

421 Case 10, Shelf B, **Teapot**. Blue and white decorations, with a sort of honeycomb reticulation upon the four sides of the outer body.

422 to 432. Other specimens of reticulated ware.

Porcelain Laquée Burgauté.

The "burgau" is a univalve shell, whose epidermis incloses a sort of mother-of-pearl, which, before commerce brought that of the Indies and America, the inlayers used for their incrustations. The name thus acquired has since served to designate all works done in that material.

The decoration of the burgauté lacquer is generally rustic, consisting of a pearly landscape upon a black, velvet-like ground. Minute pieces are skillfully cut out, and colored underneath, so as to heighten the effect. One can scarcely comprehend human patience arriving at the point of cutting out one by one the leaves of a tree or bamboo. Narrow filaments, flexible as the hairs of a brush, trace out the clouds and water. Birds, particularly, are modeled as with a pencil, the forms of the pieces combined to express the foreshortenings, and in the arrangement and putting together of these particles the artificers show no less talent than dexterity.

433. Table Case 1, **Vase**. Black lac upon a white body; a landscape, with distant mountains; sheets of water, with small islands; bamboo trees, and a group of children, who

are pointing toward the moon, comprise the subject which encircles the body of the vase. At the neck and bottom are bands of ornaments composed of fans, etc.

Porcelain in imitation of Lac.

434. Case 2, Shelf A, **Cup**, with cover—a very small cup within a larger one, which is open at the bottom, and has four large openings at the sides, evidently to be set over a light. The outside is covered with figures in landscapes, modeled and graved in the paste, and covered with a sort of sealing-wax red color, to imitate the Souchou lac.

435. Case 3, Shelf A, **Bottle**. Small snuff bottle, with figure of a dragon modeled in relief to imitate Souchou lac.

436. Case 7, Shelf D, **Cup**. Crackle, with a lining of red lac, with gold figures.

437. Case 4, Shelf C, **Bottle**. Gold lac upon a white body. On the surface, enameled in low relief, is a lizard.

Exceptional Porcelain of the third quality.

Brongniart, misled by the gray tone and granulated aspect of the paste, classed this among the stone wares, yet it serves to make pieces of very fine execution, and particularly statuettes of divinities or celebrated persons. The paste is very lustrous, and appears to lend itself to all the fine details of modeling. Generally the pieces are glazed with colored enamels, of which the yellows and greens predominate.

438. Case 6, Shelf A, **Vase**, with a stand. The form is made of stems of the bamboo, which are gathered at the neck by a band. The sections of the bamboo are in alternate tints of a pale green and yellow, upon which are drawn flowers in delicate black lines.

439. Case 6, Shelf B, **Figure of a God**, seated upon a pedestal. His robe, of a plaid pattern, is colored green, yellow, and black. Upon the breast and back of the robe are symbolic characters.

440. Case 3, Shelf D, **Goddess Kuan-in**, called by the earlier missionaries the Chinese Virgin. She stands upon

the lotus plant, the face tinted, and her drapery is of rich glazes in colors of the green family.

Yellow Porcelain.

Of the "Imperial Yellow" ware, destined exclusively for the Imperial use, and prohibited to all other persons, very little is said by any of the writers upon Oriental porcelain. The "citron yellow" is spoken of, but no reference is made to shades varying from the deepest orange to the most delicate lemon or straw color. All of these tints are very rare.

441. Table Case 1, **Vase**. Citron yellow, narrow neck, with handles and bands in blackish, lustrous paste. Palm leaves in green around the neck, and bands of ornaments in green, blue, and white, in slight relief, around the body and base.

442. Case 1, Shelf A, **Bottle**, in the form of three gourds, pressed together and bound with a green ribbon. The dull yellow surface is shagreened, and is ornamented with a vine of green leaves, from which hang pendent small gourds in white.

443. Case 3, Shelf A, **Dish**, with a deep rim, fluted, and ribbed in the edge, and covered with a yellow of peculiar color and brilliant metallic glaze, upon which is a running ornament with red and blue flowers. The bottom is white, with a picture of two ducks swimming among water plants; ducks being the emblem of conjugal fidelity and of a happy union. The back is a deep green, with a seal mark.

444. Case 5, Shelf A, **Cup**, similar in form to the one mentioned in the green family, for sacrificial libations. There are bands of ornaments in five lines of pale green and red; the surface is shagreened, the inside a pale green.

445. Case 3, Shelf A, **Bowl**. Upon the outside ground of chrome yellow is engraved a fine pattern under the glaze. From the edge, on one side, depends a vine, with honeysuckle and another flower. Seal mark.

446. Case 1, Shelf A, **Bowl**, light yellow, inside and outside; white at the foot, with six marks in blue.

447. Case 5, Shelf A, **Saucer**, same shade as above, with design of Persian character in blue in the bottom and outside. Same mark as above.

448. Case 4, Shelf B, **Bottle**. Thin yellow glaze, upon a white body, which shows through in parts. Upon one side is a figure of a man standing upon a dragon, in high relief. The bottle is also crackle.

449. Case 4, Shelf C, **Tripod**. A perfume-burner, with handles and cover. A rare shape. The color a mustard yellow, and covered with truité crackle.

450. Case 7, Shelf D, **Vase**, square form, with projecting ornaments upon the edges, a heavy paste of peculiar yellow, intermingled with other colors, giving a marbled effect ; truité crackle.

451. Case 5, Shelf B, **Bowl**, deep rich yellow ground outside, with ornaments of green leaves, red flowers, etc. ; circles of a faint pink, diapered with a deeper pink, upon which are symbolic characters.

452. Case 6, Shelf C, **Bowl**, lemon-yellow, inside and outside truité crackle.

453. Table Case 1, **Bottle**, citron yellow, divided with raised and depressed lines, like the sections of a melon, bands of palm leaves, and ornaments at the neck and base in green enamel, and high relief.

SATSMA (Japan).

This peculiar ware, of the province of Satsma or Satsuma, is formed of a hard and compact paste of yellowish white, slightly tinted with rose or cream color ; the glaze, which is transparent, is cracked here and there, giving a particular and harmonious appearance. The paintings are highly finished, with the Japanese peculiarity of avoiding regularity as to centers, generally with flowers in color, gold ornaments and leaves, and often with addition of white blossoms, which are quite raised from the surface, and have a pearl-like effect.

454. Case 3, Shelf C, **Bowl**, heavy body, covered with vines and flowers in gold and delicate colors ; some particular

flowers are in raised enamel ; inside the bowl is a geometric border.

455. Case 2, Shelf B, **Incense pot**, with perforated silver cover. It is made to be carried in a small silken bag. The decoration is a bird and flowers.

Various.

456. Case 2, Shelf C, **Bowl**, "**Cup of Tantalus**," with statuettes on a plant standing in the center. The water is poured into it ; just as it reaches the mouth (or top), the bowl is emptied by means of a syphon placed inside the figure.

457. Case 8, Shelf C, **Puzzle jug**, in which, by the action of a concealed syphon, the liquid recedes from the mouth of the drinker, and is spilled over his clothes.

458. Case 5, Shelf B, **Egg-shell cup**. In this class may also be placed the little cups encased with a lattice work of fine bamboo—ingenious products of two arts, rivaling each other in delicacy and skillfulness.

European Designs.

The Chinese and Japanese frequently made porcelain decorated with specific designs sent from Europe. Dutch and French engravings were copied, and drawings were furnished with religious, historic, and family scenes, views of cities and of residences, portraits, coats of arms, etc., etc.

459. Table Case 2, **Cup and Saucer**, with portrait of Martin Luther, drawn with black lines in the manner of an engraving ; the head is bordered with gilt lines.

460. Table Case 2, **Plate**, with subject of the baptizing of Christ in the center. Around the rim are angels holding festoons of flowers and fruit, an eagle at the top. The entire painting is done in red shades heightened with gold.—*Japanese.*

461. Case 5, Shelf B, **Bowl**. Upon the outside is a pattern engraved in the paste, upon this is painted a Dutch landscape ; a boy, flying a kite, frightens a bull, who tosses a woman into the air, and gores a man upon the ground ; on

the foot is the date of the event, "29 Augustus 1647."
—*Japanese*.

Kaga Ware.

This ware is made of a coarse dark-colored paste, the pieces have a heavy body, and are rather roughly finished, and covered with an impure white glaze. The decorations are done in a peculiar red color, laid on in masses, washed with light and dark tints, or drawn with lines as with a pen; other parts are covered as with a fine dust, stippled in with almost invisible dots. Gold is freely applied, generally in lines upon the darkest red masses, with touches of black, very sparingly used.

462. Case 3, Shelf D, **Bowl**. Upon the outside are two birds, whose spreading tails entirely surround and cover the surface. The inside is divided into three eccentric parts, in one of which are wild horses running, in the second is a group of children playing in a garden, in the third a group of persons seated upon the ground are watching an artist making a sketch.

463. Case 3, Shelf A, **Cup**. Bordered upon the outside with irregular spaces of red, covered with gilt lines; within the border are trees against the sky, in which are seen the new moon, birds flying, etc.

464. Case 5, Shelf B, **Bottle**. A branch of a hawthorn tree with its blossom winds about the body, behind which rises a large full moon, in gold; there are birds and perpendicular bands of red, covered with gold ornaments.

Iron or Liver Red.

There is another ware upon which is most frequently applied the deep, rich color known as iron-red, liver color, etc., and to which little or no reference is made in the works on the history of pottery. It is not pure porcelain, but of a dense, extremely hard, and brittle paste, of a deep brown color, which is lacking in translucency, the special characteristic of porcelain. The pieces, moreover, receive an enamel coating, more or less opaque, to conceal the color of the paste, in the same manner as the Celadon. Indeed this

name has been extended in France to all colors thus manufactured. The color is sometimes variegated with splashes of purple or violet. The pieces are generally vases and bottles of fine form, and occasionally certain fruits are imitated. This ware has rarely any decoration whatever.

465. Table Case I, **Bottle**, with a narrow neck.

466. Table Case I, **Vase**, with a spreading lip.

467. Case 4, Shelf D, **Pot**, with handles and three feet.

468. Case 4, Shelf B, **Bottle**. Square flat form; smallest at the bottom; fine shagreened surface.

469. Case 3, Shelf B, **Bottle**. Deep color, elegant form, at the top of the neck a band of palm leaves, and enameled in dark green and black.

470. Case 4, Shelf B, **Vase**. Cloisonné enamel upon porcelain.—*Japanese*.

NOTE.—The student will find an excellent condensed account of Chinese and Japanese work in Marryat's "History of Pottery and Porcelain," which has been freely copied in the foregoing notices.

SARACEN.

While the Romans were suffering the ceramic and other arts to decay throughout the empire a new influence was felt in Asia, coming from beyond the Ganges, its origin enveloped in mystery, its destiny the revival of art in Europe and the final splendor of the cinque cento and later period. How much Europe and America in the nineteenth century owe to China, India, Persia, and Arabia in the early centuries of the Christian era it would be difficult to estimate. Egypt had known the art of enameling pottery, but it had perished with the Pharaohs. On the Pacific coast an unknown people, having a civilization of their own, had invented, or had, by commerce with Egypt or by communication overland with Assyria, learned this lost art. China had enameled pottery and made porcelain a century before the time of Augustus Cæsar. It is evident that Central Asia also possessed these arts, known of old from Assyria, or learned from China. While Roman art was decaying Asian art was growing. The history of this Oriental rise

and occidental advance of the ceramic art, which like a wave had rolled eastward and was now returning westward, is enveloped in mystery. We have numerous specimens of porcelain which are both Chinese and Western in character. The early commerce of the Dutch and English in the Indian Seas brought to Europe porcelain from various sources, which has been classed in mass as Chinese, until recent investigation has shown that some of it is probably of Middle or Western Asia. The Saracens certainly knew how to enamel pottery as early as the seventh century. How long before this they possessed the art, whether it came down to them from the ancient inhabitants of the Euphrates Valley, or was brought fresh from China must be left to conjecture. Indeed we know little or nothing of the localities among them in which it was practiced. Persia has made enameled pottery for many centuries, but a very large portion of the specimens of western Asiatic pottery which we possess, which have heretofore been assigned to Persia, are now by many supposed to be the work of Arabs or Turks at Rhodes. Others suggest that these Rhodian wares were made at Rhodes by Persian workmen. Finding pottery with brilliant enamel suited to their exquisite taste in architecture, the Saracens employed it largely for exterior and interior architectural decoration. Great buildings were covered more or less with enameled tiles, forming a lasting surface of splendor. The Kubbet es Sukrah (Dome of the Rock), erroneously called the Mosk of Omar, in Jerusalem, is a notable illustration. The tiles which abound in this building are of great variety, dating from various periods, possibly when the building was first constructed and certainly when it was repaired. Many oriental private houses of great antiquity have lofty rooms whose walls are tiled from floor to ceiling with old Saracen pottery. The westward progress of the Saracen power in Northern Africa is marked by this style of architectural ornament. It was carried by the Moors into Spain, and there applied to large buildings. Azulejos, as the tiles found in Spain are termed, are known of the fourteenth century.

The art was not confined to tile-making. Dishes, lamps, eggs for religious symbolism in mosks and churches, vases small and large were made. Those who have visited such oriental cities as Cairo, Damascus, Bagdad, etc., have not failed to observe the widely-extended mounds of broken pottery which invariably surround their walls. The quantity is so great that it would seem sufficient to have supplied the wants of vast populations for thousands of years. Excavating in these mounds which are frequently found to be from fifty to seventy-five feet deep, the explorer will discover among the masses many fragments of those beautiful works which were made by the Arabs in the centuries from the ninth to the seventeenth, and in the same styles of decoration which characterize the Alhambra vase and other early works in Spain generally classed as Hispano-Moresque.

The specimens of tiles and dishes in the collection will serve as excellent illustrations of various beautiful Saracen styles of decoration. The fragments, from the mounds of broken pottery lying around Cairo, and elsewhere, exhibit other and very ancient decorations. The Saracen fabrics are important as the commencement of the modern art of enameling pottery. Europe learned the art from them in the fifteenth century, if not earlier, and Italy for a long period copied Saracen patterns on majolica. When Europe received the art, the Saracens began to lose it, and there is now no fine work made by them or their descendants. In Turkey, some potteries exist, producing coarse work, of which specimens are in the collection. In Egypt, the Arabs make remarkably light and fine *ghoolehs* (unglazed bottles, for cooling water by evaporation), and small articles, incense-burners, cups, and pipe-bowls, yellow, red, and black, finely polished on the surface, but not glazed. The grotesque figure of a lady traveler in red pottery, among the modern Egyptian specimens in Case 2, was not intended as a burlesque, but was made on an order, by the best potter in Egypt, at Es-Siout, and exhibits the best art in modeling from the human form of which the modern Saracen potter is capable.

LOANS FROM THE TRUMBULL-PRIME COLLECTION.**Case 2, Shelf A.**

Dishes, bowls, etc., from an Arab house in Jerusalem; Asiatic porcelain, not definitely assigned; the decoration has Persian characteristics. While it is not impossible that works of this kind are Chinese, they are worthy of careful examination before so assigning them.

Case 3, Shelves A, B, C, D.**Case 4, Shelf G.**

1. Four egg-shaped ornaments, formerly attached to a hanging lamp in the Church of the Nativity at Bethlehem. These appear to be of two kinds: one has decorations only in pale blue, which are Saracen in character, has a purer enamel, and appears to be of more compact paste than the other three, which are decorated with Christian emblems—crosses, cherubs, etc., in blue and yellow. The ostrich egg, in natural color, or painted with various devices, has, from an oriental symbolism, been in use for many centuries as an ornament in mosks and churches.



These pottery eggs were originally made for the same symbolic use. M. Jacquemart suggests a possibility that they may be as old as the time of Justinian. Those having Christian decorations are probably more modern than the one which is Saracen, and which may date from the twelfth or thirteenth century. The Christian decorations are in the style of the mosaics in St. Sophia, at Constantinople.

2. Tile. White ground, decorated in blue and green with the names of Mohammed and Abu-bekr. Fourteenth or fifteenth century. From Cairo.

3. Tiles in a frame; a square tile, and others which surround a loop-hole in a wall, ground color a yellowish-white, decoration in blue. From the Kubbet es Sukrah

(Mosk of Omar), Jerusalem. The Kubbet was commenced A.D. 686, but the present building probably replaced the original structure at a later time. It has been repaired at various periods, and was thoroughly renovated by the Sultan Suleiman, 1540-1550. The tiling, which covers large portions of the exterior, is of various dates. The present examples are among the oldest, and probably date from some time before the restoration by Suleiman.

4. Tile in frame: from the grotto of the Nativity, under the church in Bethlehem, where it formed part of the old ornamentation until the fire in 1870, which consumed the contents of the grotto. Fourteenth or fifteenth century.

5. Tile from the house of Said Sadat, the head of the family of Mohammed residing in Cairo. The house, one of the finest private houses in the East, is over seven hundred years old, and many of the great rooms are decorated with tiles covering the walls from floor to ceiling. This tile is probably of the sixteenth century.

11. Tiles from old Saracen buildings in Cairo. The pottery is soft and light, the glaze thin, and easily scratched. The decoration is in dark blue on white. Probably of the fifteenth or sixteenth century. See illustration. These tiles and those which follow, to number 17, cannot be assigned to any locality of manufacture. They may have been made at Damascus



or Rhodes, or at Cairo from buildings in which city many of them were obtained.

12. Tiles. Same class as No. 11. Yellow appears in the decoration.

13. Tiles. Soft Pottery, with thick brilliant enamel. Colors blue and green on white. These tiles are apparently of a later period than Nos. 11 and 12, but not



later than the early part of the seventeenth century. See illustration.

14. Tiles in various patterns. Soft pottery with thick and brilliant stanniferous enamel. Colors blue and green on white. Same period with No. 13.

15. Tiles. Soft Pottery, with brilliant stanniferous enamel. Colors blue and green on white. Sixteenth century.

16. Tiles. Soft Pottery, with thin glaze. Same pattern with No. 15, but the whole ground is green in shade, and the arabesques are in dark shades.



17. Tiles of various patterns, the glaze being like that of No. 11.

24. Tile from Tunis, from the Bey's palace.

25. Fragments of Ancient Saracen Dishes, Vases, etc., in various colors, dug from the masses which lie around oriental cities, showing styles of decoration.

26. Plate. Diameter, $10\frac{1}{2}$ inches; white, thick enamel, border a chain pattern, in red; branches of hyacinths in blue, and other flowers in red in the field. Classed as Persian, and this example is in texture, enamel, etc., so different from those now classed as Rhodian, that it is safe to consider it a Persian fabric.

27. Plate. Diameter, $11\frac{1}{2}$ inches; soft pottery, enameled; Rhodes (by others classed as Persian). Decoration in black, green, blue, and red; borders in a scale pattern common to this faïence.

28. Plate. Diameter, $10\frac{1}{2}$ inches; same ware as No. 27. Decoration in carnations; brilliant red and green.

29. Tiles and fragments of tiles. Classed as Persian, but subject to doubt. The Saracen architects used tiles extensively, and it has been suggested that potteries were temporarily established at Jerusalem, Cairo, and wherever extensive buildings were in progress, and workmen were brought from Persia, Damascus, Rhodes, and elsewhere to make the tiles.



SARACEN, NO. 35.

30. Tiles and fragments from the Kubbet es Sukrah (Mosk of Omar), at Jerusalem. Some of these are brilliant in enamel and color. The dates are various, and not easily determined.

35. Water-jug. Soft pottery, enameled; ground yellow, with raised ornaments gilded; dashes of green; leaves and flowers black. Place of manufacture unknown; Arabs state variously, Smyrna, Gallipoli, Kutahia, and other places.

36. Water-jug. Same ware as No. 35; Green ground, decorated with gilding; rosettes of raised work.

37. Cups, ink-pots, etc. Coarse pottery, glazed and variously colored and decorated. Modern Turkish pottery, probably from a factory on the Dardanelles.

MODERN EGYPT.

Case 2, Shelf D.

The Arabs of modern Egypt make two kinds of Soft Pottery. One kind is exclusively for ghooleh, or water-bottles, and for filters. This is made of a clay mingled with sand, found in various localities. The best factory is at Gheneh. Immense jars are made, which when baked are porous and permeable to water, and great quantities of small bottles, in various shapes, for cooling water by evaporation. The potters at Gheneh make these exceedingly thin, light and sometimes graceful in shape. Besides these, the Egyptians make large water jars of soft pottery unglazed, and also many small articles of use and ornament, of fine clay, unglazed, with red, black, and sometimes yellow coloring, burnished so as to produce the precise effect of ancient lustrous pottery. The best work of the last class is made at Es-Siout.

1. **Figure of a Lady.** The representation of a lady traveler. An honest attempt at art. Es-Siout.

2. **Incense Burner.** Es-Siout.

3. **Pipe Bowls,** red and black; various sizes and shapes. Es-Siout.

4. **Bottles,** bowls, cups, and various articles in soft pottery. Es-Siout.

5. **Ghoolehs,** water-bottles, for cooling water by evaporation. Gheneh.

6. **A Vase.** Soft Pottery, burnished red. An ingenious Arab work, made in several pieces, to screw together, the screws and threads being pottery. Es-Siout.

Various other specimens.

ITALY.

The Saracen civilization which had come into frequent collision with European civilization along the coasts of the Mediterranean, and had established itself in Spain, penetrated with its art-influences into the heart of Europe. These influences are visible in architectural remains among the high Alps, and in other parts of central Europe. Isolated examples exist of great works in enameled pottery in Germany as early as the thirteenth century. Whether these had their origin from Saracen teaching is not known. It is not impossible that they had. In Italy, from the thirteenth to the sixteenth century, potteries existed at which wares were made with a decoration of colors and covered with a lead glaze. This glaze in fusing with the colors produced a peculiar metallic iridescence, and the wares are known as *mezza-majolica*. During the same period wares were made which were baked, then overlaid with a thin coating of white clay, in which designs were scratched, exposing the original color beneath, and the whole then covered with a lead glaze which was slightly colored, or clouded with red or green. This pottery is known as *Sgraffiato*, or *Incised Ware*.

The term *majolica* is derived from the name Majorca, where the Saracens had potteries, and whence Italy received

wares. In the fifteenth century Lucca Della Robbia (born about A. D. 1400) learned, in some manner unknown, the Saracen art of using stanniferous enamel, and about A. D. 1438 placed in the Duomo at Florence his first work in enameled pottery, a representation of the Resurrection, in white figures on a blue ground. After this Lucca produced many fine works for the exterior and interior ornamentation of buildings. He died A. D. 1481, and was succeeded by his nephew Andrea, who in turn left four sons, one of whom, Girolamo, went to France, worked there, and survived all the others of his family. With him, it is supposed, died all knowledge of the secrets of art possessed by the Della Robbia family; but the great secret of making and using stanniferous enamel had long before his death become the property of all Italy. The mezza-majolica had been improved during the fifteenth century and the Caffagiolo and Pesaro factories had become famous long before the end of the century. The mezza-majolica was decorated with Saracen or Moorish patterns, and later with arms, heads, and portraits. Stanniferous enamel was not in general use by other potters till after the death of Lucca Della Robbia. In the early part of the sixteenth century it was universally adopted. Factories by this time had sprung up at Faenza (whence comes the word fayence), at Florence, where Lucca had worked, and in various other cities and towns of Italy.

The new and finer majolica, although Soft Pottery, received in Italy the name *porzellana*, whose derivation is wholly unknown. The styles and hard colorings of the mezza-majolica continued in use until about A. D. 1530, when the art of decoration rapidly advanced, and within ten years attained great perfection. The Gubbio ware at this time became wonderfully fine. Giorgio Andreoli, a sculptor and painter, removed to Gubbio, where he was known as *Maestro Giorgio*. He devoted himself to the production of majolica. His brilliant work, uniting golden-yellow with a clear red, is remarkable for metallic iridescence, and for artistic decorations in groups, arabesques,

and various styles. His best period is from 1518 to 1537. Cotemporary with him was Francesco Xanto, an Urbino artist. Many of the most eminent artists of Italy were now employed to furnish designs for majolica painting, and Castel Durante, Naples, Perugia, Pavia, and many other Italian factories became noted for fine work. The material was always substantially the same, Soft Pottery, generally of the coarsest and most common sort; but the rudeness of the pottery was hidden by the splendors of the enamel, and the decorations on which artists lavished all the treasures of the palette which could be used in the art. Orazio Fontana, who worked specially at Urbino, but probably also worked for other factories at the same time, is the most distinguished artist of the Urbino wares. Battista Franco, Taddeo Zuccaro, Raffaele dal Colle, and others, made designs. It has been supposed that several of the most renowned artists of the period actually painted on pottery, and it is not unlikely that they occasionally amused themselves by so doing. The best period of the art was during the first half of the sixteenth century, after which the decline began. Girolamo and Giacomo Lanfranco, Flaminio Fontana, and Guido Durantino, are among the most distinguished majolica painters of the best period. The manufacture continued in some parts of Italy until the eighteenth century, when modern styles of pottery and porcelain wholly superseded it.

The name "Raffaele ware" was a common English appellation given to Italian majolica, probably from the fact that many of the works of Raphael Sanzio are found copied on it. It is not known that he ever painted pottery. Battista Franco probably used Marc Antonio's engravings after Raphael, for his own designs. It was an age of free trade, or robbery, in art. Marc Antonio copied Durer, and the majolica artists copied Marc Antonio's copies. The wares were made for useful and for ornamental purposes, in a variety of forms and of every size, from a small cup to a gigantic vase. Great quantities were made for drug-shops. Dishes and other pieces were painted specially for presents,

with portraits of the ladies for whom they were intended, and legends such as *Lucia bella*, *Giulia diva*. These are known as Amatorii.

Toward the close of the sixteenth century, under the Duke Francis I., at Florence, a ware was made which is classed under the general head of Soft Paste Porcelain, and which is the earliest ware of this kind made in Europe. Some twenty specimens are known, of a coarse paste with a heavy vitreous glaze, decorated, some in Oriental style, with flowers, birds, etc., and some with grotesques and arms of the Medici family.

After the discovery of hard paste porcelain at Dresden, factories were established in Venice, Naples, Nove, Milan, and elsewhere in Italy, of which the Capo di Monte at Naples was the most celebrated.

In 1735, the Marquis Ginori founded a factory of pottery and porcelain at La Doccia, his estate, near Florence. This factory became celebrated for the splendor of its productions, and also for its imitations and reproductions of the old Majolica, as well as of the porcelains of other factories. After the close of the Capo di Monte factory, the Doccia factory became possessed of the Capo moulds, and began the reproduction of its works, which it still continues. The counterfeits which have been issued from this factory, have been a source of great difficulty to collectors and students of the art, and notwithstanding the high character of its work, it has been universally censured for its failure to mark the reproductions in such way as to distinguish them.

In Naples, in the latter part of the eighteenth century, two factories of fine pottery were established, whose work ranks very high. Giustiniani made very beautiful articles of every description; Del Vecchio imitated Wedgwood's cream ware, and made large quantities of admirable table services, decorated in various styles, as well as tiles and other architectural work.

In old churches in Italy are frequently found figurines and groups of figures, representing religious subjects, the

places of manufacture of which are unknown. They are of Soft Pottery, colored with exquisite skill, and, as works of sculpture, often surpass all other known works in ceramic art. Specimens are in the present collection.

For notices of Italian wares of all kinds, the student will consult the general treatises before named, and for the majolica and other early products, Mr. Fortnum's *DESCRIPTIVE CATALOGUE* of the Majolica, etc., in the South Kensington Museum.

The Loan Collection has been from time to time enriched with specimens of Italian Majolica; but, as they have not remained permanently on exhibition, the visitor is referred to such articles as may be in the Museum at the time of his visit, which are accompanied with explanatory cards. A few specimens are placed in Case 4, for the purpose of aiding the student.



DELLA ROBBIA WARE. NO. I.

1. Della Robbia Ware. Madonna and Child; white on blue ground; on north wall. [See illustration.]

Case 4, Shelf B.

2. Della Robbia Ware. Head of a boy; white, with touches of blue; probably a portrait.

3. Gubbio Ware. A high cup on a plate; blue ground, with arabesques in yellow, red, and white.

5. A Bon-bon Dish. Castelli, near Naples; decorated with a landscape; late work of the seventeenth or early eighteenth century.

6. A Dish. Ground dark blue; portrait of a lady, and legend "La bella Pollsena." (Property of the Met. Mus. of Art; presented by E. T. Magauran, Esq.)

NAPLES.

Case 4, Shelf B.

1. Bowl on Plate. Soft pottery; white, with ornaments from the antique in black, which are boldly contrasted with the brilliant plumage of "exotic birds." Giustiniani.

2. Inkstand. Hard paste porcelain; white, decorated with figures in black and red in early Greek style. Giustiniani.

3. Cup and Saucer. Soft paste porcelain, white, decorated with raised figures in groups, colored. CAPO DI MONTE. This factory was founded, 1736, by Charles III. It was closed in 1821. Its work in every variety of porcelain was of the highest order of art. The decorations in raised work vary in sharpness of mould, and imitations by other factories abound. The painting of figures on plain surfaces was often finer than the work of any other factory. The marks were various, and much genuine work was without mark. The king transferred workmen hence to Madrid, and established the Buen Retiro factory in Spain about 1760, which became equally celebrated, although for thirty years it worked exclusively for the royal family, and not for public sale.

4. Cup and Saucer. Hard paste porcelain; white, decorated with figures of peasants. The finish of these small paintings is exquisite. Mark as in margin.—Capo di Monte.



Case 4, Shelf A.

1. Figure of Meleager and the Boar. Cream white; classed as Capo di Monte work on the authority of experienced judges in Europe. Not signed, and classification subject to correction. As a work of art it is worthy of any factory.

VENICE.

Majolica was made in Venice in the fifteenth century, and the product continued through the finest period of Italian work, and down to modern times. Soft paste porcelain was made in Venice in 1720, but the work was suspended some years later. Hard and soft paste porcelain were made from 1757. No porcelain has been made there since 1812. The products of Venice in hard paste were of all varieties, and those of Cozzi (who commenced in 1765, and marked with the anchor in red) are esteemed highly.

Case 4, Shelf A.

2. Tiles. Pottery. Two groups of tiles, forming baskets of flowers. From the walls of an old Venetian building; and probably Venetian work of the early part of the eighteenth or latter part of the seventeenth century.

Case 4, Shelf B.

5. Plates. Hard paste porcelain; white, decorated with landscapes of ruins, etc., in color, green being prominent. Mark as in margin. Venice. (A mark of Chelsea, England, resembles this.)



6. Cup and Saucer. Hard paste porcelain; white, decorated in Oriental style with rich leaves in blue, green, yellow, etc. Mark like last. Venice.

7. Cup and Saucer. Hard paste porcelain; white, decorated with red lines in patterns, and flowers. Mark like last. Venice.

GERMANY.

While Southern Europe was ignorant of the art of enameling pottery, it was known in Germany. In Leipsic, the convent of St. Paul, finished 1207, had a frieze of bricks enameled with figures in relief of Christ and the Apostles. At Breslau, in the Church of the Cross, the monument of Henry IV. of Silesia (died 1290), is one of the largest known works in enameled pottery. A life-size figure of the Duke reposes on the tomb, which is surrounded by

other figures in panels. But these remarkable examples do not seem to be evidence of a growing art, for we have no knowledge of its being widely used until the sixteenth century. Veit Hirschvogel of Nuremberg (born 1441; died 1525), produced beautiful enameled pottery, and after him Nuremberg became famous for this work, in every variety. The great German stoves afforded work for the potters who made them in tiles ornamented with raised figures, producing fine architectural effects. The stoves of Hans Kraut, made at Villingen, in Suabia, are renowned. He also made, in 1536, a celebrated fayence tomb of a knight of St. John, in the church of that Order at Villingen, five feet long, with a relief view of the siege of Rhodes.

The art of making stone-ware (*grès cérame*), seems to have been discovered in Germany, though known in the East. It is simply pottery made harder by the use of sand, and occupies a position between pottery and porcelain. It is of two kinds, Common and Fine. The common was used in stone jugs of various sizes, usually decorated on the neck with a man's face and beard, whence the name of the jug "gray-beard." They were also called Bellarmines in England, in derision of Cardinal Bellarmine, in the time of James I.

The fine stone-ware, in gray or yellowish white, made in the sixteenth century, is commonly called *Grès de Flandre*, but none was made in Flanders. It was chiefly the product of Cologne. Canettes, jugs, and other forms were made in *grès* with raised work ornamentation, of great beauty. These were sometimes colored, either in monochrome or polychrome.

Various factories of enameled pottery were established in Germany, and in the eighteenth century, the discovery of porcelain at Dresden gave a new direction to the ceramic art of Germany.

DRESDEN, MEISSEN, OR SAXE.

In 1701, the Elector of Saxony, Augustus II., King of Poland, had in his employ, Tschirnhaus, an experienced

chemist, and John Frederic Bottcher, a young chemist, who together sought the "Philosopher's Stone." Bottcher was a man fond of gayety, uniting remarkably the characteristics of a hard worker and a free drinker. Tschirnhaus furnished Bottcher with a clay found near Meissen, for the making of crucibles. Bottcher produced from this clay a hard stone-ware, deep red in color, which he called "red porcelain." It was not porcelain, but a grès of peculiarly fine quality. He continued his experiments with Tschirnhaus until the death of the latter, in 1708, when he worked alone. The philosopher's stone was no longer sought for, the elector having the good sense to know that the secret of making porcelain like the Chinese, would be more valuable. The "red porcelain" was produced in quantity, decorated by polishing, covering with lacquer, gilding, and, finally, glazing. There is a confusion in the dates of Bottcher's discoveries, but about 1710, he found the long-sought secret, by an accident. His valet had provided him with hair powder, which, observing its weight, he used in one of his mixtures. The result was white porcelain. The hair powder proved to be true kaolin, from Aue, near Schneeberg, and the Dresden or Meissen factory was founded.

With this clay was produced the first true porcelain made in Europe, and in 1715, the first sales were made in the fair at Leipsic. The first color used was blue, in the style of Chinese blue and white, but soon after polychrome decorations came into use. Bottcher continued in charge of the factory till his death in 1719, at the early age of thirty-five years. In 1720, Horoldt became director. In 1731, the king himself took the direction, until his death, in 1733, when Count Bruhl was appointed director, and so continued till the breaking up of the factory, in the Seven Years' War. Frederick the Great transported workmen, models, moulds, etc., to Berlin, but the factory resumed work under the direction of a commission, and after the peace, Dietrich, the celebrated engraver, was first director. In 1774, Count Marcolini became director, and so continued, till 1814. The products of the factory are generally

divided into three periods, which are commonly called, the King's Period, including works prior to 1774; the Marcolini Period, from 1774 to 1814; the Modern Period, since 1814. The decoration at Dresden includes nearly all known styles of decorating porcelain in Europe. In bouquets, flowers, etc., Dresden artists have never been equaled. In landscape, figures, etc., Dresden rivaled Sèvres. In purity of paste and enamel, the old Dresden work probably surpasses all known factories, including the Chinese and Japanese. In figures, groups, and raised ornaments, the factory has been specially successful, but in modern times has fallen off greatly, and is now inferior in all classes of work to many other European factories. All the specimens of Dresden are hard paste porcelain, excepting the Bottcher wares.

Case 5, Shelves A, B, C, D.

1. Bottcher's red ware of 1710. Teapot in red stone-ware.



2. Bottcher's red ware of 1710. A Teapot, decorated with lacquer and gold.

4. Bottcher's ware of 1710. A Teapot with enameled surface, ornamented with gilding.

5. Plates. White ground, open-work borders, decoration, birds and insects rudely painted. The porcelain is a dirty white. Early ware in white porcelain, after the discovery of kaolin.

6. A Dinner Service. White, decorated with birds, etc. The porcelain very white and pure. The decorations on the service vary in excellence, as if different artists had been employed on it. King's period. [The specimens are plates, wine coolers, etc.] Mark of Augustus Rex, as in margin on left.

R

7. A Déjeuner Service, teapot, coffee pot, chocolate pot, sugar dish, cream mug, chocolate cup and saucer, tea cup and saucer, on tray. Decoration in bouquets; presentation inscriptions



on cups. A beautiful specimen of work of the Marcolini period. The ornaments of the rims, edges, etc., are especially worthy of notice. Mark of the Marcolini period, as in margin on right, page 88.

8. Saucer. White, with a miniature head of Heloise. Marcolini period.

9. Cup and Saucer. White, decorated with Cupids. The saucer is exquisite. Marcolini period.

10. Cup and Saucer. White, decorated with flowers in light brown. King's period.

11. Cup and Saucer. Double oval shape, the ground light blue, with open medallions, in which are figures in India. Mark of the King's period, as in margin.

20. Pitcher. White, decorated with a red rose *en camaïeu*. Marcolini period.

21. Pitcher. White, with vignette landscape in colors. Marcolini period.

48. Clock, with two figures of children. King's period.

49. Group of Figures. A mother and two children. Modern period, early.

51. Vase, height 10½ inches. The body a bluish white, with wreaths of raised flowers, and also insects, in great variety, and flowers painted; a satyr seated on the neck, holding a goat by the horns. The same pattern has been produced by Wedgwood and other makers. The flesh color of the satyr is executed in Capo di Monte style, but the vase is, with some hesitation, classed as Dresden of the King's period.



NO. 51.

53. Pipe-bowl. Cupid and Psyche. Marcolini period.

54. Pipe-bowl. Landscape. Marcolini period.

56. Cup and Saucer. Green turquoise ground. St. Cecilia in medallion. King's period.

79. Pair of Fruit Baskets. Green ground, with views of sea-ports in medallions. King's period.

81. Chocolate Service. White, with ivy wreaths in brown. Marcolini period.

82. Teapot. White, with flowers. The handle a snake.

83. Coffee-pot. White, with flowers. The spout an eagle.

98. Plate, of the Marcolini period, with landscape, children and goats.

99. Plates of the King's period, decorated with flowers. Other specimens not catalogued.

HOCHST.

Pottery was made here from an early date. In 1740, with the aid of Ringler, a Vienna workman, hard paste porcelain was made. Ringler kept his secret, but his fellow workmen obtained it from him while drunk, and sold it to various persons in different parts of Europe, and the manufacture thus became general. Höchst was specially celebrated for charming work in figurines.

Case 6, Shelf C.



1. Pitcher. Hard paste, white, with canary birds on a dark medallion. Mark of Höchst, as in margin.

2. The Young Philosopher. Figurine, soft paste.

3. The same, in other colors.

4. The Young Athlete. Hard paste; very fine in form and color.

5. Girl Drawing Wagon. Companion to last.

6. The Vain Woman. Soft paste.

7. Her Disgusted Husband. Soft paste.

8. Girl with Swinging Rope. Soft paste.

9. Woman with Basket. Soft paste.

10. Boy with Mug. Soft paste.

FURSTENBURG.

Established 1750, by Bengraf, a Höchst workman. All the specimens are hard paste.

Case 7, Shelf A.

1. Vase, cylindrical in form. White, decorated with flowers. In addition to the factory signature, as in margin, this vase is signed A B in blue.

2. Pair of Oviform Vases. White, decorated with landscapes. Also signed A B.



4. Breakfast and Tea Service. White, decorated in pale brown and gold, with delicate branches and leaves.

5. Pitcher. White, decorated with flowers in black.

BERLIN.

Established 1751, by Wegely, who obtained the art from Höchst workmen. Frederick the Great, when he occupied Dresden, sent workmen, modelers, and painters, and masses of clay to Berlin. He subsequently bought the factory, and employed seven hundred men in it. It took rank with Dresden, and in some colors, especially its pink, surpassed all other factories.

All the specimens are hard paste porcelain.

Case 7, Shelves B, C.

1. Déjeuner Service. Teapot, milk jug, sugar bowl, cup and saucer on tray. White, with delicate borders and a rose in medallion on each piece. A simple and charming decoration. Scepter mark as in margin.



2. Figurines. A pair. Peasant mother with children. These are early specimens of a favorite pair often reproduced in Berlin.

3. Cup and Saucer. On the cup a miniature of Frederick II. The name on the saucer.

4. Cup and Saucer. Red ground. Decorations in gold and silver. On the cup a silver swan, on the saucer a swan's nest with eggs, in silver. Note that silver is not found useful in decorating porcelain, because of its tarnishing. To preserve the beauty of this specimen, it must be as frequently cleaned as table silver.

5, 6. Two Plates. White ground ; red borders, with raised work in gold ; flowers in the middle.

8. Tureen. White, with flowers. The handles are female heads in wreaths.

9. Cup and Saucer. White, decorated with grain, in green and gold.

16. Cup and Saucer. Blue and salmon ground. In a medallion, a group, Cupid and a young girl.

19. A Tea Caddy. White, with a bird in lake red.

20. Cup and Saucer. Violet pink ground, with rich decoration in Chinese figures, gilt ; wreath in black, etc.

21. Plates. Edge corded, with open work. Decorations, fruit, etc.

FRANKENTHAL.

Pottery was made here by Hanung, who, in 1755, changed his fabric to a hard paste porcelain factory, with the aid of Ringler, who left Höchst in anger after his secret was discovered. The marks commonly used on Frankenthal pieces are in the margin. All the specimens below are hard paste porcelain.



Case 6, Shelf D.

1. Teapot. White, decorated with flowers. Mark of Hanung, and a grotesque variety of the crowned lion given above.

2, 3. Figurines. The little Hussar and the Vivandière.

4. Figurine. Little girl with muff.

5 to 10. Various other figures.



LUDWIGSBURG or KRONENBURG.

Ringler came here in 1758, and established a porcelain factory for Charles Eugene the reigning Duke. It assumed great importance, and rivalled Dresden in many beautiful fabrics. All the specimens are hard paste.

Case 8, Shelf B.

1. Pitcher. White, decorated with a bouquet of rich flowers. Mark on this and other specimens as in margin.

3. Teapot. White, decorated with pansies.

8. Figurine. Two children.

10. Figurine. The modern Hebe.

11. Figurine. The same in different color.

Various other articles representing breakfast services, cups and saucers, teapots, etc., etc.



THURINGIA.

About 1759, a young chemist, Macheleid, made an original discovery of the secret of true porcelain. A woman brought him a powder for drying ink, and he found it to be kaolin. Factories were established soon after at Volkstadt, Rudolstadt, Wallendorf, Limbach, Grosbreitenbach, and other places. All the specimens are hard paste porcelain.

Case 8, Shelf C.

1. Breakfast Service. White, with decorations in roses and forget-me-nots used to form a rebus, reading thus, "Wandle auf Rosen und Vergiss-mein-nicht" (Walk on roses, and forget me not). Made at Wallendorf. Mark as in margin.



2. Breakfast Service, Cups, etc. White, decorated with landscapes, etc. Marked variously with Thuringian factory marks, as in margin: the monogram of C V for Volkstadt; the trefoil for Grosbreitenbach.



3. Teapot. White, decorated with a bouquet of flowers. Volkstadt.

AUSTRIA.

The royal factory was established at Vienna A.D. 1720, by aid of Stolzel, an escaped workman, from Dresden.

Its products have always been of the highest quality. All the specimens are hard paste.

VIENNA.

Case 6, Shelf A.



1. Pitcher. White, with flowers. Mark as in margin on this and all the other specimens.

2. Teapot. White, with decorations in Chinese style.

4. Cup and Saucer. White, with landscapes in vignette.

5. Plate. White, with a lemon and other fruit.

10. Teapot. Helmet shape; bleu de roi ground, with white and gilt bands.

11. Breakfast Service. White, with sprigs of roses, etc., scattered.

HUNGARY.

A porcelain factory was established at Herend in the last century, and its products in hard paste were exceedingly fine. About 1839, Morice Fisher either established new works there or came into possession of the old. Herend porcelain is unsurpassed in the world, and its imitations of Persian, Indian, and Oriental works have deceived the most accomplished judges.

HEREND.

Case 6, Shelf B.

1. Breakfast Service. Hard paste porcelain; white, with fish, etc., in deep red and other colors, in Chinese style.

2. Breakfast Service. Hard paste porcelain; white and red in panels, with branches, etc., in Oriental style.

3. Bowl. Hard paste porcelain; ground pale green, with flowers in colors. This bowl is either a copy or very careful imitation of a species of Oriental porcelain classed by Jacquemart as Hindostanee, but possibly of some unknown Central Asian fabric. The style of ornament, the perpendicular lines of flowers, etc., are clearly not Chinese.

This Hungarian copy will serve to illustrate an ornamentation which forms a connecting link between the styles of China and Persia, indicating influences from both directions. A cabaret in the South Kensington Museum was long classed as Persian, until recently discovered to be Herend work. So this bowl had been long classed as Asiatic, until that discovery led to a closer examination; and it is now placed where it belongs as a Herend copy.

RUSSIA.

The imperial porcelain factory (hard paste) was founded A. D. 1744, with workmen from Dresden.

ST. PETERSBURGH.

Case 6, Shelf B.

1. **Milk Pitcher.** White, with border of flowers in gold; landscape, view in Rome. Time of Paul II., 1796-1801. Mark as in margin.



SWEDEN.

Porcelain was first made at Rostrand, 1727. At Marieberg, 1750.

MARIEBERG.

Case 6, Shelf A.

1. **A Pitcher.** Soft paste porcelain. White, decorated with flowers and raised work; a rustic handle.

HOLLAND.

Pottery had been made at Delft long before the commencement of the seventeenth century, when it began to be exported. Specimens are known as early as 1530. From this time Delft ware supplied the wants of a large part of Northern Europe, including Great Britain. In the seventeenth century thirty different factories were here at work. When Chinese and Japanese porcelain was imported, the Delft potters sought to rival it, and produced pottery equal in beauty of glaze and delicacy of fabric to the Oriental porcelain, whose forms and decorations they copied.

They improved on the old soft pottery, introducing substances which gave it strength and hardness. The most eminent Dutch artists were employed. Decorations are known by Jan Steen, Vandermeer, Jan Asselyn, William Vandervelde, and others. When tea and coffee were introduced to European use, in the latter part of the seventeenth century, Delft began to make services in great variety. The wares furnished fine specimens of color and curious dishes, made in the forms of birds and animals. Tiles were made here in great quantities, with decorations from Scripture and other history. England used so much of the ware that the word Delft was adopted as synonymous with earthenware for table use. The marks found on Delft ware are numberless, indicating potters, decorators, etc.

Porcelain was first made in Holland at Weesp, in 1764; the factory was closed in 1771, reopened in 1772, and removed in 1784 to Old Amstel, near Amsterdam, but ceased work in a few years. A factory was opened at New Amstel which was working in 1808 but ceased in 1810.

DELFT POTTERY.

Case 7, Shelf D.

1. Vase, with cover. Decoration blue and white, in Oriental style.

2. Plate. Decoration in colors. The crucifixion.

3. Plate. Decoration in colors. Portraits of a prince and princess of Orange under an orange tree.

4. Pair of large Dishes, octagon shape, with elaborate decoration in blue and white. Oriental style.

5. Small Plate. Blue and white.

6. Small Plate. Blue and white.

7. Large Dish. Polychrome decoration; a parrot, etc.

Case 8, Shelf A.

Vases, tiles, beer-mugs, cups and saucers, duck shaped butter-boats, etc., of Delft ware.

Other specimens of Delft pottery, dishes, plates, etc., are distributed on the walls of the room.

AMSTEL.

Case 8, Shelf C.

4. Cup and Saucer. Hard paste porcelain, white; decorated with fowls, etc.; admirably painted.

5. Tea Caddy. Hard paste porcelain, white; decorated very delicately with ornaments in gold, flowers, etc.

SWITZERLAND.

Porcelain was first made at Zurich by a Höchst workman, about 1760. At Nyon later; date unknown.

Case 8; Shelf C.

5. Breakfast Service. Hard paste porcelain; white. Decorated with flowers. Zurich, mark as in margin.



7. Cup and Saucer.

Hard paste porcelain; white, Decorated with the blue forget-me-not. Nyon, mark as in margin.

**FRANCE.**

Decorated pottery was made at Beauvais during the fourteenth century, and specimens of enameled pottery are known which were made early in the sixteenth century. No special interest however attaches to any French fayence prior to the year 1520. About this time was commenced at Oiron, by a lady (Helene de Hangest-Genlis, widow of Arthur Gouffier), and after her death in 1537, continued by her son (Claude Gouffier) the manufacture of a decorated pottery, which has excited great attention recently, in consequence of the high prices paid for specimens, of which at present (1875) only fifty-three are known. This *Faïence d'Oiron* or, as it is commonly called, *Henri Deux ware*, was not made for sale, but only for the pleasure of the makers, and for private presents. Its structure was peculiar. The paste was made from a fine white clay. The objects were engraved in patterns in the surface, and the designs filled with colored pastes. They were then baked, and covered with a thin varnish.

As early as 1531, at Rouen, in Normandy, Masseot Abaquesne made enameled tiles of great beauty. The pavement of the Chateau d'Ecouen, a highly artistic work, was long attributed to Italian workmen, but is now known to be of the Rouen fabric of Abaquesne. It was dated 1542. His work was carried on as late as 1557, and continued after his death by his widow, and by his son. Before the close of the seventeenth century Rouen had become famous for its fayence. The styles of paste and decoration were sometimes so like those of Holland that it is difficult to distinguish fabrics. But there were prevailing styles of Rouen which cannot be mistaken. The authoritative work on Rouen fayence is the "*Histoire de la Faïence de Rouen*," par André Pottier.

Fayence in Italian styles was made at Lyons, in 1555.

Bernard Palissy made fayence at *Saintes*, about A.D. 1550. Having, after long and arduous labor, discovered how to enamel pottery, he produced a vast number of objects, excelling in rustic work, copying shells, lizards, fish, etc., as ornaments of objects. He removed to Paris, and continued his manufacture there, till confined in the Bastile, in 1588.

About 1578 Nevers had a factory of enameled pottery which became famous, and numerous other factories were here established, producing beautiful fayence.

Moustiers manufactured fayence from 1686 to 1800. Strasbourg, Marseilles, Niderviller, Nancy, and cities and towns in all parts of France made fayence, employing the ablest artists, and producing fabrics of the highest beauty.

Soft Paste Porcelain, having been made at Florence in the previous century and the art lost, was re-invented at St. Cloud in 1695. This factory worked until 1773.

SÈVRES.

At Vincennes in 1745, a factory of Soft Paste Porcelain was founded, which produced good work. In 1753, Louis XV. became one of the owners, and in 1756 the factory was moved to Sèvres. In 1760 the King became sole owner of the Sèvres factory. In 1765 specimens of hard paste

porcelain were made at Sèvres, and from 1769 to 1804 it was made in common with soft paste. From 1804 to 1847 the factory made only hard paste. Since 1847 it has produced both kinds. Soft paste Sèvres made prior to 1800 is known as *Vieux Sèvres*.

The work of Sèvres has always been highly esteemed, as well for the purity of the pastes as the artistic quality of the decoration. The general product of the factory was for public sale, and the prices were moderate. But many specimens now readily command almost as many pounds as they originally cost francs. The factory produced every variety of form for all possible uses. Furniture, candelabra, vases, table services, plaques, medallions, mantels, all of the most exquisite work came from its furnaces. The high prices paid for specimens of the work of former years has led to more counterfeiting of Sèvres than of any other factory. The collector must examine with care any piece which is not historically identified. Many of the counterfeits are, however, easily detected, from the errors made by the forgers in the use of marks. The Sèvres marks varied frequently. It often happens that hard paste specimens are offered for sale which bear marks used only in the time when the factory produced nothing but soft paste. Numerous counterfeits bear the simple interlaced double L without the date letter, which should be found.

It may aid the reader to give here three prominent marks of old Sèvres, and repeat some information before given. The first is the simple double L, used at Vincennes, from the beginning of the work until 1753. It was not always in this precise form of letter, but practically the same. This mark is used on innumerable counterfeits. In 1753 the letter A was added as the date for that year. B was 1754, and so on to Z, in 1777; then the letters were doubled, AA being 1778, BB 1779, etc. (See margin, page 100.) The letters were sometimes capitals and sometimes small, and were placed



either within or outside of the interlaced double L. At the revolution the marks were wholly changed, and frequently thereafter. Attention should be given to the crossing of the mark with cuts in the glaze, heretofore described under the head of Marks, etc. There is no extant



work on Sèvres porcelain which is at all complete, and the lists of artists and their marks are quite defective. The most satisfactory list is to be found in the "Guide du Visiteur," of Sèvres, 1874. For general information consult the works of Marryat,

Chaffers, Demmin, Brongniart, and Jacquemart, before named, and also the *DESCRIPTION MÉTHODIQUE du Musée Ceramique de Sèvres*, by Brongniart and Riocreux, and the "Guide" above mentioned, which contains a condensed account of the methods used at the factory.

Case 9, Shelf B.

1. Pair of Vases, height 15 inches; soft paste; vine-handles; Bleu de Roi ground, with medallion paintings of battle scenes in the Crusades; on the reverses, arms and trophies; the upper part of each vase fluted and colored red jasper; a row of imitation stones, malachite, around each vase. Date 1795-1800.

46. Pair of Vases, height 16 inches; hard paste; white ground in part, deep brick-red in other parts; on each vase two portraits of Kings of France, in monochrome; handles, elephants' heads in gold; bases gold. Period of Louis XVIII.

Case 9, Shelf C.



298. Déjeuner Service, teapot, bowl, cups and saucers, etc. White, decorated in friezes of red and gold by Baudouin; peculiar mark as in margin. Date 1781.

2. Cup and Saucer. Hard paste; leaf-shape; Bleu de Roi ground; flowers in medallions. Period of Louis XVIII., 1823.

3. Cup and Saucer. Hard paste; Rose Pompadour ground; with portrait of a lady in medallion. Period of Charles X., 1828; mark as in margin.



301. Tea Service. Soft paste; deep blue ground, with gilding. Time of Louis Napoleon, 1868; mark as in margin.

300. Cup and Saucer. Soft paste; lapis lazuli ground. Time of the Republic, 1872.

Table Case 1.

6-18. Plates. Series of thirteen, hard paste, the thirteenth being a repetition of one which seems to have been unsatisfactory. Borders lapis lazuli; richly gilded, center of each plate occupied by a large cameo head from the antique, on dark stone ground. Five plates are remarkable as having on the back the *visa* of Brongniart, the director, under the glaze, in pale brown or yellow, as if rapidly written with a crayon before the firing. The *fac simile* of one such *visa* is given. It also occurs on other plates in the collection, as noted below. All bear the imperial mark, and are dated 1812, as in margin, but the letters "M. Imple" have been ground off, though still visible. The plates seem to have passed into the possession of some one after the Restoration, who desired to erase the imperial memory. [Specimen plates of this series, and of those which follow to No. 45, are in Table Case 1.]

M. Imp^{le}
de Sevres.
1812

The *visa* of Brongniart is given. It also occurs on other plates in the collection, as noted below. All bear the imperial mark, and are dated 1812, as in margin, but the letters "M. Imple" have been ground off, though still visible. The plates seem to have passed into the possession of some one after the Restoration, who desired to erase the imperial memory. [Specimen plates of this series, and of those which follow to No. 45, are in Table Case 1.]

19-24. Plates. Hard paste. Time of Louis XVIII., with landscapes, etc.: one, on which is a view of L'Arc d'Arroux, has the *visa* of Brongniart.

25-31. Plates. Hard paste, with heads from the antique; borders in various colors. Time of Louis XVIII.

Visa
de Sevres

32-37. Plates. Hard paste, with landscapes ; borders with rich gilding on green or on red ground ; mark as on Nos. 6-18, but dates 1809-1811. One has the visa of Brongniart. The mark is partly ground off, as on Nos. 6-18.

38-45. Plates. Hard paste, with portraits in monochrome ; borders richly gilded on green or on red. Mark of Louis XVIII. Three have the visa of Brongniart.

Upright Case 2.

57. Specimen Plates from Dinner Service. Hard paste ; canary and gold on white ground ; the gilding illustrates the perfection of this work ; there are sixty-two different designs on one hundred and forty-four dinner plates in the service, representing articles of food and luxury, game, meats, salads, vegetables, spices, etc. The ice vases have river deities, etc. The service was made at different times, and with different marks. Some pieces have mark as in margin, of Louis XVIII., 1824.



FRENCH FACTORIES.

Case 9, Shelf A.

1. MARSEILLES, pottery. Plate, decorated with roses.

2. ROUEN. Tile from the Chateau d'Ecouen ; work of Abaquesne, 1542.

3. ROUEN, pottery. Plate, decorated with flowers, etc., in a cornucopia. This style of decoration, which prevailed at Rouen at one time, was called *Faïence à la corne*.

6. NIDERVILLER. Hard Paste Porcelain. Cup and Saucer. Decoration, the ground an imitation of wood, open white spaces in which are landscapes in black. This factory was established by Baron de Beyerlé about 1760, and made fine pottery. About 1768 it produced hard paste porcelain ; in 1784 it passed into the hands of Count Custine. Specimens of its pottery are on Shelf D of Case 9.

7. CREIL, pottery. Plates with printed scenes from Roman history.

8. BELLEVILLE. Hard paste porcelain. Pair of **Vases.** Rose Pompadour ground, Cupids and flowers in medallions. Work of J. Petit. Mark  as in margin.

8. PARIS. Hard paste porcelain. **Cups and Saucers,** white, with delicately executed figures in India. Work of Nast.

10. UNCERTAIN. Cup and Saucer. Hard paste porcelain. Very elaborate and beautiful decoration, in imitation of Neapolitan shell work inlaid with gold; wreaths of flowers and fine ornamentation. Signed in gold letters, *Blancheron*. Probably French.

VARIOUS FACTORIES.

Case 8, Shelf D.

1. NUREMBERG; pottery. **Stove Tile,** a deep green enamel, with raised work; Spring; a boy with flowers, etc. (Other tiles of this stove have the other seasons, and various patterns in raised work.)

2. NUREMBERG; pottery. **A Water Bottle,** or biberon, barrel shape, with handles for carrying it by a strap. The decoration is in the ancient style of Majolica, the colors mingled. The eagle with two heads on the end in raised work. A very early specimen.

3, etc. Various mugs, pitchers, etc., of German factories.

Case 9, Shelf D.

1. NIDERVILLER; pottery. **Dinner Service,** white, decorated with large flowers, tulips, roses, carnations, etc. Beyerlé's mark as in margin. This factory was established about 1760, by Baron de Beyerlé, made hard paste porcelain 1768, passed into the hands of Count Custine 1784.



2. NIDERVILLER; pottery. **Rhinoceros,** on which is seated a negro.

3. SCHRAMBERG; queen's ware. **Plate.** This factory in Wurtemberg made fine fayence, and, as in this specimen, closely imitated Wedgwood.

4. STRASBOURG; pottery. **Tureen**, white, decorated with landscapes, etc., in bold green and black. This factory was founded 1709, by Hanung, and continued by the Hanung family till 1780.

ENGLAND.

The Romans had many potteries in England, and Samian, as well as other Roman pottery is found there. The Celts, Saxons, and Normans have left numerous specimens of their work. Ancient churches have tile pavements of British fabrics. Lead glazing was known at an early period. Enameled pottery was introduced by Dutch potters in the seventeenth century. As this pottery for household use had been largely made at Delft it was known as Delft or Delf, and the English language acquired the word applied to household earthenwares, as it also adopted "China" for all porcelain. Stone-wares had been made at a much earlier time, and jugs, Bellarmine, etc., are found of various periods. Early English delft was so much like the Dutch, that it is often impossible to distinguish the fabrics. Staffordshire, rich in clays, was from Roman times the seat of potteries. Large dishes, ornamented rudely with colored clay, and glazed, were made bearing names of potters, as Ralph Toft, Thomas Toft, and William Sans, dating about 1650. About 1690 two brothers named Elers, coming from the Continent, established works at Bradwell in Staffordshire, where they made red ware resembling Japanese, with raised ornaments. From their beginning the art advanced slowly until the time of Wedgwood. Soft paste porcelain was first made, 1740-43, at Stratford-le-Bow. It is supposed that this Bow factory was founded ten years earlier, but nothing is known of it. It is to be borne in mind in reference to the history of English porcelain that, as yet, no thorough examination and critical account of it has been made. Hence much confusion in regard to factories and the wares made by them. Both hard and soft paste porcelain were made at Bow, Chelsea, Bristol, Worcester, Lowestoft, and other fac-

ories. It would seem that some of the clays used in England at various times so closely corresponded with true kaolin, that the product was hard paste porcelain, in factories which have been supposed to produce only soft paste. Bow produced hard paste, said to be made from clay carried to England from the "Cherokee nation" in America, by a gentleman who wished to introduce it into the European trade. The Bow factory continued work until 1763. The Chelsea factory was founded about 1745, probably with workmen from Bow, and its best period was from 1750 to 1765. The Derby porcelain works were founded, 1751, by William Duesbury. In 1769 he purchased the Chelsea works, and the two factories became one some years later.

In 1760 Cookworthy made hard paste porcelain at Plymouth, and with the exception of specimens found among Bow, Plymouth made the first hard paste porcelain in England. It was not a successful factory, and in 1772 Richard Champion, of Bristol, bought it and transferred the material to Bristol, where he had established a porcelain factory a few years previous, which became very celebrated. As early as 1756 Richard Chaffers made pottery and soft paste porcelain in Liverpool, and other factories were then in existence. John Sadler, a potter of Liverpool, about 1753 invented the art of printing on pottery and porcelain, an art which cheapened beautiful decoration, and has been brought to great perfection in modern times. Hard paste porcelain was probably made at Lowestoft not long after its appearance at Plymouth. (See note hereafter on Lowestoft.) Porcelain was first made at Worcester in 1751, and this factory rose to the highest importance. Worcester porcelain was of every style and quality, much of it superb in quality and decoration, and much very closely resembling Chinese. In 1753 the art of printing on enamel was practised at the Battersea enamel works, and shortly after this was first used at Worcester on pottery and porcelain.

Staffordshire potteries and porcelain factories sprang up in great numbers, the abundance of excellent clay in the pottery district leading to the frequent opening of new

works. The district is about ten miles in extent, from end to end, within which lie Tunstall, Longport, Burslem, Newport, Cobridge, Hanley, Shelton, Stoke, Lane-Delph, Lane-End, and other celebrated sites of potteries and porcelain factories. Etruria, built by Wedgwood, is also in the district. The Elers Brothers, before mentioned, introduced the beginning of fine art into Staffordshire, which had before produced only the rudest wares. They also introduced the salt glaze, produced by throwing common salt into the kiln at the highest heat, an art still used on common wares. They refined their clay, made purer pastes, first used metal moulds for ornamentations, and employed manganese to make black wares, the predecessors of Wedgwood's black basalt. With them commenced the great series of improvements in the ceramic art in England, which spread also upon the Continent, and which revolutionized the making of pottery, stone-ware, and soft pastes in porcelain. The English manufacturers soon began to invent new combinations of clay pastes, and to produce varieties of wares hitherto unknown. Soft pottery, stone *grès*, and soft and hard paste porcelain had before formed almost the entire product of ceramic art. Since that time England has invented a great variety of wares, reforming the whole art, producing sculpture and color never before known, and the progress has continued to the present day, when English manufacturers, like Copeland, Minton, and others, lead Europe in the most brilliant triumphs of the art. Wedgwood acknowledged in 1777 the debt due to the Elers brothers, and issued a cameo medallion of one of them. John Wedgwood, Thomas Wedgwood, and many others of this family were potters at Burslem, and Josiah Wedgwood succeeded to the works of his ancestors. (See note hereafter on Wedgwood.)

Ralph Wood, a potter at Burslem, was succeeded, 1750, by his son, Aaron Wood. They made stone-ware with salt glaze. Enoch Wood began work here 1784, and later was called "The father of pottery." He produced works of all kinds, in Wedgwood's and other styles. He was a sculptor,

and issued many fine figures. The Longport pottery, established 1773, was purchased by John Davenport in 1793, who produced very fine soft paste porcelain. Large quantities of blue and white pottery, decorated with American subjects, were made by J. & R. Clews at Cobridge, established about 1814.

At Stoke-upon-Trent, Josiah Spode began the manufacture about 1770. This factory is of special interest for the remarkable beauty of its products, and also as now the factory, whose reputation is world-wide, of Copeland & Sons. Josiah Spode died 1797, and was succeeded by his son, Josiah Spode, who was in his day the greatest manufacturer of England. He took into partnership Mr. William Copeland, whose son, Mr. W. T. Copeland, purchased the works in 1833. In 1790 Thomas Minton established a factory at Stoke-upon-Trent, and for eight years made only earthenware. In 1798 the Minton works made porcelain, but its chief products were in pottery, and new pastes of stone-ware, in which it excelled. The highest talent in art was employed from time to time in decoration; both English and French artists were secured; and the firm attained and holds its position as the equal and rival of Copeland, the two being unsurpassed in any and all departments of the art by any factories in Europe. Both firms claim the invention of the paste which is now in use, producing what is known as Parian, Carrara, or statuary biscuit, and whose superiority to continental work of the same kind is very great. The number of pottery and porcelain factories in Staffordshire, and in various parts of England and Wales, is so great that the mere catalogue of them would fill many pages of this book. The student is referred to the works of Marryat and Chaffers on the general subject, and, for particular factories, to "A Century of Potting in the City of Worcester," by R. W. Binns; "History of the Art of Pottery in Liverpool," by J. Mayer; "Two Centuries of Ceramic Art in Bristol," by H. Owen; Miss Meteyard's "Life of Wedgwood," and L. Jewitt's "Life of Wedgwood."

Case 10, Shelf A.

1. DERBY. **Dish.** Soft paste porcelain; decorated with blue and gold, wave pattern. Mark as in margin.

2. LANE END (Staffordshire). **Mug.** Pottery; decoration, a print in black, execution of Louis XVI. Made by J. Aynsley.

3. BURSLEM (Staffordshire). **A Pitcher.** Brown stone-ware, with cameo decoration in white. Made by Wilson.

4. LOWESTOFT. **Two Mugs.** Hard paste porcelain. White, with decoration in flowers, and a shield with initials.

5. BURSLEM. **Two Figurines,** "Elijah" and "The Widow." Made by John Walton.

**Case 10, Shelf D.**

LOWESTOFT.—[Some uncertainty prevails regarding this factory. It is known that large quantities of hard paste porcelain were decorated there, but many doubt whether it was made there. The evidence collected by Mr. Chaffers is conclusive until it is disproved, that hard paste porcelain was manufactured at Lowestoft, so closely resembling Chinese that it was sold as such by the makers. In America articles and services of Lowestoft porcelain are not uncommon. Diligent inquiry here has established the fact that many of these services were ordered from England, which, were they Chinese, would not have been likely to occur, as America had ample facilities for direct orders to China. It will probably be ascertained in many families by careful inquiry of elderly persons, that services to which the common tradition clings that they were ordered in China were in fact ordered in England and made at Lowestoft. The factory was established in 1756 for pottery and soft porcelain, and hard paste porcelain was introduced about 1775. Its decorations are often very delicate and beautiful, roses being common, and borders in blue with gold stars.]

1. LOWESTOFT. **Breakfast Service.** Hard paste

porcelain, white, decorated with a small sprig of flowers in brown and gold; delicate border work.

2. LOWESTOFT. Hard paste porcelain. A small **Tureen** on dish. White, decorated with roses, etc., deep blue borders.

3. LOWESTOFT. Cups and Saucers. Hard paste porcelain.

4. LOWESTOFT. Vases of various shapes and decorations, hard paste porcelain.

See Case 10, Shelf A, and Case 12, Shelf B, for other Lowestoft specimens.

Case 10, Shelves B, C.

WEDGWOOD.—[Josiah Wedgwood, born 1730, was apprenticed to his brother, a potter, from 1744 to 1749; then began business at Stoke, making knife-handles and small wares. He increased his trade; made tortoise-shell plates and dishes, discovered a new green glaze, and in 1759 removed to Burslem. In 1762 he first made cream ware, afterwards called Queen's ware. This was composed of white clay and flint, with a glaze which is glass. This ware was first made without color, afterwards decorated with prints, and with paintings. In 1766 he invented his black basalt wares. His business having increased enormously, he built works near Burslem, named them Etruria, and in 1769 removed his factory. In 1773 he invented a new ware for cameos, portraits, reliefs, etc., which was improved till it became his celebrated solid jasper-ware, invented 1776, and perfected from year to year. In 1785 he invented a "jasper-dip," by which articles made in white clay received a jasper surface. These are but a few of the benefits conferred by Wedgwood on ceramic art. He employed Flaxman and other able artists, reproducing antique gems in immense numbers, among which the Portland or Barberini vase is the most celebrated. This vase was discovered in a sarcophagus, in a tomb near Rome, about 1630, and deposited in the Barberini library. Near the close of the last century it was purchased in Rome by a

Mr. Byers, of Aberdeenshire, who sold it to Sir William Hamilton. From him it was privately purchased by the Duchess of Portland, who kept her possession of it a secret, even from her own family. On her death her collections were sold by auction, in April, 1787. Mr. Wedgwood contended with her son, the Duke of Portland, for the purchase of this vase, and when the bidding reached a thousand and twenty-nine pounds, refrained from bidding, on an agreement with the Duke to lend him the vase. He had it twelve months—first made casts, but finding that the shrinking of clay in baking would reduce the size of the copies, he had moulds made of larger size and finally produced fifty copies at fifty guineas each for subscribers. The Wedgwood house continues the production and sale of copies. The original vase is about ten inches high, of blue glass with raised figures of white glass. Josiah Wedgwood died 1795. His descendants carry on the works, reproducing the old patterns, and the mark is unchanged.]

1. Vase. Jasper-ware, urn shaped; blue ground, and decorated with ram's heads, wreaths, cameos, etc., in white; perforated cover. See illustration.



4. Vase. Jasper-ware, urn shaped; pale olive green ground, and decorated with wreaths, cameos, etc., in white relief.

5. Medallion. Head of Franklin.

8. Plates. Cream ware; open work borders; basket pattern.

12. A Cup. Jasper-ware; reddish brown ground, with white wreaths and friezes; medallions with cameos in

white on green ground.

13. Basket Cake Dish. Pottery; yellow. A very

curious fabric, which seems to have been plaited like a willow basket.

14. Tureen on round Dish. Cream ware; cream white, decorated with landscapes printed in black.

22. Breakfast Service. Stone-ware; yellow cream color, with grape vine wreaths in pale brown raised work.

24. Covered Cup and Milk Jug. Black basalt ware, with ornaments in Greek patterns, produced by polishing the surface.

25. Bowl. Black basalt ware; basket pattern.

26. Teapot. Black basalt ware; the lower portion ribbed in a very tasteful pattern.

27. Plate. Cream ware; dark cream color, with red lines around the rim; on the plate a number; probably a pattern plate.

28. Cake Dish. Cream ware; open work edges.

29. Teapot. Stone ware; yellow, with ornaments of raised work in same color.

30. Teapot. Black basalt ware; the surface divided into perpendicular bands, hooped around the middle; on the cover a seated peasant boy.

31. Cup and Saucer. Pottery; blue decoration. The ware is an English paste called pearl, and the decoration in blue is exceedingly fine.

Case 11, Shelf A.

1. WORCESTER. Breakfast Service. Soft paste porcelain. White, with borders in copper luster, and decoration a print in black. Venus and Cupid (?). An early specimen of printed ware.

2. WORCESTER. Pottery. Open work; **Cake or Fruit Basket** on dish; decoration in blue. Eastern landscape, with ruins.

3. WORCESTER, soft paste porcelain; a deep **Cake Dish**, round, with scalloped edge; white, decoration in blue, flowers, etc. Mark as in margin.

4. WORCESTER (probably). Breakfast Service, soft paste porcelain. White, decorated with strawberry leaves and fruit in deep blue and gold.



Case 11, Shelf B.

1. SPODE. **Breakfast Service**, including cups of two sizes. Soft paste porcelain, white, decorated in oriental style with a delicate shade of blue, and insects, birds, etc., in rich colors. The porcelain is exquisite, and the decoration equally so.

2. SPODE. Pair of **Water Pitchers**. Soft paste porcelain; white, decoration a landscape on one side, arms on the other side.

3. SPODE. Pottery; a **Teapot**, blue and white; a milking scene in a farm yard.

4. SPODE. **Gravy Bowl** on dish. Soft paste porcelain; white, decorated with flowers in bright colors with gold.

5. SPODE. **Gravy Bowl**. Soft paste porcelain; white, with flowers in delicate brown, etc.

6. COPELAND (Successor to Spode). **Cup and Saucer**. Soft paste porcelain. Decorated in rich colors; with silhouette figures in black. A specimen of the best modern English work of this factory.

Case 11, Shelf C.

1. BRISTOL. **Breakfast Service**, white, decorated in dark rich blue, pale yellow and gold. Mark as in margin.

2. WORCESTER. Soft paste porcelain. Center  **Vase** and two Side Vases. Decorated richly in Chinese style, in blue, leaving compartments in which are groups of Chinese figures in colors.

3. WORCESTER (Chamberlain). **Dessert Service**. Soft paste porcelain; white, decorated with broad branches of blue and gold and "exotic birds" in brilliant colors.

4. WORCESTER. **Sugar Bowl**. Soft paste porcelain; white, decorated with leaves, etc., in bronze luster, heightened with gold and pink.

Case 11, Shelf D.

1. COBRIDGE (Staffordshire). **Tureen and Dish**. Pottery; dark blue decoration. "Wilkie's Designs;" made by Clews.

2. COBRIDGE. **Fruit Dish and Cover.** Pottery; dark blue decoration. View at Hoboken, New Jersey; on the cover an American Eagle. Clews.

3. COBRIDGE. **Tureen and Dish.** Pottery; dark-blue decoration, in American subjects. View of the White House, names of thirteen States, etc., etc. Legend "America and Independence." Clews.

Case 12, Shelf A.

1. BOW. Globular **Teapot**, cream white; decorated with flowers in pale red. The knob of the cover a daisy. Mark as in margin, impressed. This mark is also assigned to Chelsea.



2. BRISTOL (probably). Soft paste porcelain. A **Plate** decorated in very dark blue. Chinese pattern; the edge gilded.

4. COBRIDGE (Clews). Parts of a **Dinner and Breakfast Service.** Pottery; decorated in dark blue. View of the landing of General Lafayette at Castle Garden, 1824.

5. BURSLEM. Soft paste porcelain. **Cup and Saucer.** turquoise and gold; a specimen of perfect modern English work, by Bates, Elliott & Co.

6. LIVERPOOL. **Plate**, cream ware, decorated with flowers on rim and in center. Herculaneum works.

Case 12, Shelf B.

1. LANE-DELPH (M. Mason). **Breakfast Service.** Soft paste porcelain; decorated in red, blue, gold, etc., in arabesques.

2. LANE-DELPH (M. Mason). **A Bowl.** Stone-ware of Mason's patent; decorated in dark blue, red, etc., in Chinese style.

3. UNKNOWN. **Globular Teapot.** Pottery; rich black glaze; once decorated with flowers.

4. LONGPORT. **Cup and Saucer.** Soft paste porcelain; white, decorated in blue and gold. Made by Davenport.

5. LOWESTOFT. **Breakfast and Tea Service.** Hard

paste porcelain; white; decoration, the American eagle and shield, and initials.

Case 12, Shelf C.

1, 2. Statuettes of Milton and Shakespeare. Enameled pottery; colored. The Shakespeare is modeled from the Westminster Abbey monument. Figures which were produced in pottery and porcelain by various English factories. These are probably by Enoch Wood, Burslem.

3. Water Pitcher. Mounted in bronze; pottery; decorated in copper luster with American subjects: Arms of the State of New York; names of other States; legends, "New York," "Peace, Plenty, and Independence." Unknown factory.

4. Water Pitcher. Pottery; white, decorated with Masonic emblems and verses. Probably Liverpool.

5. Water Pitcher. Pottery; white, decorated with American subjects, on one side Liberty seated; above her, "May Commerce Flourish;" on the other side Masonic emblems; in front, the American eagle. Probably Liverpool.

6. Water Pitcher. Brown stone-ware, with infant Bacchantes in white cameo. Spode.

7. Water Pitcher. Pottery; white, with decoration in gold patterns around the top and bottom, and flowers in gold and black, scattered. The decoration is peculiar. Under the handle, Fame in clouds, between two laurel branches, blowing her trumpet. On the front, the American eagle and shield, and around this the inscription: "Peace, Commerce, and honest Friendship with all Nations, Entangling Alliances with none. JEFFERSON." Under this "Anno Domini 1804." On the side, a medallion surrounded with wreaths. The medallion includes a monument under a willow-tree with other trees near. On the monument, "G. W. Sacred to the memory of G. Washington, who emancipated America from slavery, and founded a republic upon such just and equitable principles

that it " (remainder illegible). Under the monument, portraits of Samuel Adams on left and John Hancock on right, the letters S. A. and J. H. under them. Under these a bee-hive and cornucopia. Around the medallion "The Memory of Washington and the Proscribed PATRIOTS of AMERICA. Liberty, Virtue, Peace, Justice, and Equity to ALL MANKIND." Under this, "Columbia's Sons inspired by Freedom's Flame, Live in the Annals of immortal Fame." In front are the initials of the owner's name in large black and gold letters, I. H. Staffordshire or Liverpool.

AMERICA, ANCIENT.

The ancient pottery of America has not yet been studied with that attention which its historical and ethnological importance requires. Mexico, Central America, and Peru furnish many relics of ancient ceramic work, so closely resembling each other in general character that they seem to be the product of a common art, those of Central America appearing to be the more ancient.

The striking characteristic of ancient American art in pottery is the union of bold and sometimes noble design with rude execution. Among the numerous examples known, not a few are of great artistic merit. M. Jacquemart engraves a Peruvian vase, in form of a head, which strikingly resembles and fully equals the art of Egypt in its best period. The forms of early American pottery are various, often resembling Asiatic and European, and in many cases very like the early vases, bottles, etc., in the Cesnola Collection. The potters made unglazed pottery, and also used an alkaline glaze. It is impossible to assign dates to these works. Many of them are of extreme antiquity.

Some of the specimens in the present catalogue were found among great quantities of broken pottery in the neighborhood of an ancient temple, discovered by engineers, surveying a railroad route across the Isthmus of Tehuantepec. The destruction of others, and the injuries

to these, are ascribed to the Christian Spaniards in the sixteenth century.

In examining ancient American pottery it is important to notice that certain forms of vessels are common to all nations. These result from the simple adaptation of form to the purposes of utility. First styles of decoration, which follow in art closely after the invention of useful forms, are found in many instances the same in various countries. Thus, on early American pottery, as on that of Northern and Southern Europe, and also on Phœnician and other Asiatic wares, the scratching of lines, chequers, circles, and parts of circles was practiced among the first methods of decoration. A few small articles of modern work in Guatemala (in Case 13) bear striking resemblance to early Phœnician fabrics.

Resemblances in these patterns of decoration are no more indicative of intercommunication between nations than are resemblances in early forms. The makers of American pottery improved on these patterns, and often produced the same general styles of frieze and other decorations which the Greeks used in their advancing periods. These were original in both countries. Neither one suggested a pattern to the other. No theory of commercial intercourse is necessary to explain this community of taste, since the designs are simple, natural, and precisely what may be looked for in the primitive and advancing works of men of all ages and countries, when they add ornament to utility in the practice of art. The student may safely dismiss from his mind all idea of Egyptian or Greek influence on early American art, as suggested by these coincidences.

1. Vase. Height 18 inches; oviform; the cover a head. Soft pottery; unglazed. The design is a human form. The arms and legs project from the vase. The body is covered with geometric patterns, rings, diamonds, parallel lines, zigzags, etc., arranged in friezes around the body. These may possibly represent an embroidered dress. The vase stands on a foot formed by a coiled serpent. An

amulet of some kind has been broken off from the right breast. The head is noteworthy for the helmet or cap, which is a lizard, worn precisely as the leopard skin cap of ancient Greece. From the Isthmus of Tehuantepec.

2. Vase. Present height 12 inches; diameter 10 inches. Soft pottery, covered with a thin glaze, colored red. This vase is remarkable for four seals, precisely alike, impressed in the paste. These seals or stamps contain numerous signs, evidently expressing language. Similar signs have been regarded as dates, but the great rarity of such ancient American letters or signs renders these specially interesting. The right hand half of the circle, with the signs in it, occurs on a vase in the Smithsonian Institute at Washington. The other decorations are raised heads, figures, etc., some of which are good work, and various geometric patterns scratched deep in the paste. It has formerly stood on high feet, composed of four snakes, whose heads remain. From the Isthmus of Tehuantepec.

3. Vase. Globular. Soft pottery; unglazed; drab color, with red around the neck descending in points. Between each two points a small terrapin in red. From the Isthmus of Tehuantepec.

4. Vase. Soft pottery; unglazed, painted red. On the front side of the top a mask of the human face forms the handle, which did not arch completely over the mouth. Arms and legs project from the body of the vase. Isthmus of Tehuantepec.

5. A Head, in soft pottery; black, with remarkable features of Greek type. Head-dress in Egyptian style. Isthmus of Tehuantepec.

6. Bottle, with handle. Soft pottery; black, with a thin glaze. Around the bottle is a bold decoration, the lizard holding his tail with his mouth. From Peru.

7. Vase. Black unglazed pottery. Standing on feet. Decorated with raised work, heads, flowers, etc., etc. From Mexico.

8. Figure of a Deity. Unglazed pottery. West coast of Mexico.

9. Figure of a Deity. Unglazed pottery. West coast of Mexico.

10. Jug or Pitcher, with handle. Unglazed pottery; black. The general form is the ordinary modern ewer, as it is also an ancient Greek form. The neck and body of the pitcher represent a human head, with high head-dress; in the forehead a round piece of polished black stone is set in a pottery ring. The decoration is in circles overlapping each other, impressed in the paste, and two raised figures of deities with feathered head-dresses. The ornamentation in circles, etc., extends over the bottom, now broken, and the pitcher stood on three feet. From Guatemala.

11. Jug or Pitcher. Red unglazed pottery; form like the previous number; decorations in the same style. On the handle a snake. From Guatemala.

12. Small Vase. Black, decorated with scratched dots and lines. From Guatemala. Compare this with early Greek specimens in the Cesnola Collection.

13, 14, 15. Jars. Decorated with patterns in red and black colors. From Guatemala.

16. A square Box. On the front raised ornaments, an ape's head and two arms. The interior on the back is in basket pattern. From Guatemala.

17. A Whistle of pottery, in the form of a bird.

18-25. Various forms of **vases** from Guatemala.

26. Small figures of Animals, etc. White and red. Rude modern pottery of Guatemala, showing remarkable likeness to ancient Phœnician.

Various other specimens of Central American pottery.

AMERICA, MODERN.

After the settlement of America by Europeans coarse pottery was made in various parts of the country, but no artistic work was attempted. Our ancestors used pewter and wooden dishes. Pottery was not common in American houses until the middle of the eighteenth century, and few of the people of revolutionary times had seen porcelain. Tea was not used in Europe until the middle of the

seventeenth century, and was not known in America prior to 1710. Teapots and tea services were not made in Europe until the latter part of the seventeenth century. It has been questioned whether the porcelain teapot is a Chinese or a European invention. When Delft pottery began to be used for table and household purposes in England it is probable that small quantities found their way to this country, but neither crockery nor porcelain took the place of pewter and wood on American tables, and the importations increased but slowly with the increase of population and wealth. Wooden trenchers, pewter dishes, mugs, water pitchers, etc., continued in general use until the present century. By an examination of early newspapers we are enabled to learn much of the character of the table furniture which dealers advertised for sale, and these were probably alike in all parts of the country. We find pewter always prominent. In the *New Haven Gazette* of September 30th, 1784, a druggist advertises Wedgwood mortars and pestles. In the same paper, October 21, a dealer advertises "Blue and White Stone-ware, consisting of butter-pots, jars, and cans;" also "quart, pint, and half-pint water flasks; matted ditto; spaw ditto; Bristol ditto." In the same paper, November 25, a dealer advertises "Queen's-ware in small crates, well assorted," which had been imported direct to New Haven; and December 2, he advertises "English china cups and saucers." On November 4, 1784, the same dealer advertised "a large assortment of coarse stone-ware in crates, large round bottles holding near two quarts, in small convenient hampers, and quart, pint, and half-pint flasks"—with a discount to those who buy large quantities. This last advertisement may refer to wares made in America. In 1785 we find advertised "Nottingham, Queen's, China, and Glass-ware." "Nottingham ware" had long been a popular name in England for brown potteries, originally made at Nottingham, and the name continued in use here until a very recent date.

Bricks and ruder forms of pottery were made in New England in the eighteenth and possibly in the seventeenth

century. Investigations in progress may elicit information now wanting on this subject. Josiah Wedgwood, in a letter written 1765, speaks of a pottery then projected in the Carolinas of whose work he had great apprehensions, and seems to desire some government interference to prevent the Colonies from making their own pottery and thus injuring the home business. Before the end of the eighteenth century many potteries were established in various parts of the country, but so far as is now known no articles were produced, except the ordinary coarser kinds of household utensils.

"A brief examination of Lord Sheffield's *Observations on the Commerce of the United States*," by Matthew Carey, was printed in successive numbers of the *American Museum*, in 1791, and was collected in a volume, printed the same year, at Philadelphia, with a supplementary note on "the present state of American manufactures," etc. On pp. 126, 127, he has the following observations:

"Manufactures of glass, of earthenware, and of stone, mixed with clay, are all in an infant state. From the quantity and variety of the materials which must have been deposited by nature in so extensive a region as the United States, from the abundance of fuel which they contain, from the expense of importation, and loss by fracture, which falls on glass and earthenwares, from the simplicity of many of these manufactures, and from the great consumption of them, impressions of surprise at this state of them, and a firm persuasion that they will receive the early attention of foreign or American capitalists, are at once produced. Coarse tiles, and bricks of an excellent quality, potter's wares, all in quantities beyond the home consumption, a few ordinary vessels and utensils of stone mixed with clay, some mustard and snuff bottles, a few flasks or flagons, a small quantity of sheet-glass and of vessels for family use, generally of the inferior kinds, are all that are now made."

Hamilton's return of *Exports* of the United States from August, 1789, to September, 1790, printed in the Appendix to Carey's book, gives, for earthen and glass ware, \$1,990.

In Miss Caulkin's "History of Norwich," chap. xlix., it is stated that in 1796 "a pottery for the manufacture of stone-ware was established at Bean Hill, which continued in operation far into the present century, seldom, however, employing more than four or five hands." In Morse's *Gazetteer*, 1797, we read, under Norwich, that the inhabitants manufacture "stone and earthen ware." In the *Norwich* (Conn.) *Gazette*, Sept. 15, 1796, we find this advertisement of a pottery, which appears to have been in operation by a Mr. Lathrop prior to 1796, and is, without doubt, the one referred to by Miss Caulkins and Dr. Morse.

C. POTTS & SON, informs the Public, that they have lately established a Manufactory of EARTHEN WARE at the shop formerly improved by Mr. Charles Lathrop, where all kinds of said Ware is made and sold, either in large or small quantities, and warranted good.

A memorial of Samuel Dennis, dated New Haven, Oct. 9, 1789, to the General Assembly of Connecticut, shows: "That he is acquainted with the potter's business, and is about to erect a stone pottery; and there is in this country a plenty of clay which he presumes of the same kind with that from which the Queen's Ware of Staffordshire is usually made; and that he wishes to erect a pottery for the purpose of manufacturing the finer kinds of ware usually made in Staffordshire, particularly the Queen's Ware," and he asks the aid of the State in founding the works. His memorial was negatived, and it does not appear whether he went on with his project.

Isaac Hanford, of Hartford, Conn., took out a patent, January 20, 1800, for a new method of making bricks, tiles, and pottery ware in general, and of discharging the moulds. Nothing further is known of his work, but coarse pottery has, from the beginning of the century, been made in Hartford. Prior to 1800 a pottery was in existence at Stonington, Conn., managed by Adam States, who was succeeded in the business, after 1804, by his sons, Adam and Joseph. They made jugs, butter pots, jars of all sizes, and some small wares with handles, uniformly of soft pottery,

usually gray in color, with salt glaze. Cotemporary with this was a pottery at Norwalk, Conn., which made red wares of soft pottery, in many forms. We learn from a lady, whose memory extends back to 1804, that it made jars and pots of all sizes, teapots, mugs, and large milk-pans, then in common use among the farmers in Connecticut, uniformly like the specimen in Case 12, which is glazed with a lead glaze, the color deep red with flashes of black, probably caused by smoke in the firing. Other potteries produced wares similar to the Stonington and Norwalk.

From a Report of the Secretary of the Treasury (Mr. Gallatin), made in 1810, it appears that the exports of "Coarse Earthen-ware" exceeded the imports. In this report the Secretary says that progress has been made in the manufacture of "Queen's and other earthen-ware," and that "a sufficient quantity of the coarser species of pottery was made everywhere. Four manufactories of a finer kind had lately been established which made ware resembling that of Staffordshire." Dr. Dwight, in his travels (1822), after quoting the above, states that he had gained access to the Reports from Massachusetts and Connecticut, upon which the Secretary's Report had been founded, and gives among the manufactures of Connecticut for the year, potteries, 12; "value of earthen and stone ware, \$30,740," and for Massachusetts, "earthen-ware, \$18,700."

Before the end of the last century direct trade had been established between the United States and China, and Oriental porcelain began to make its appearance in America. The English trade increased rapidly in the early part of the present century, and English manufacturers had begun to decorate pottery with American subjects for the American market. Porcelain seems to have been decorated at Lowestoft with American designs, for special orders, before 1800.

From 1810 to 1830 great quantities of English pottery, especially blue and white wares, were imported. Much of this was decorated with American views, buildings, landscapes, and pictures of public events, the principal export-

ers in England being J. and R. Clews of Cobridge, and the Ridgways of Shelton.

It does not appear that any attempt has hitherto been made to manufacture pottery of the higher classes. The "Queen's-ware" referred to in the Report of the Secretary of the Treasury in 1810, if made at all, was probably not the ware known by this name in England. We find, by inquiry from elderly persons now living, that they understood Queen's-ware to be a heavy, white pottery, which was used for baking and similar purposes, and they sometimes speak of it as a kind of stone-ware.

A paragraph in the *Edinburgh Weekly Magazine*, in January, 1771, says: "By a letter from Philadelphia we are informed that a large china manufactory is established there, and that better china cups and saucers are made than at Bow or Stratford." Diligent inquiry has failed to verify this statement. At a later period, about 1820-25, a hard-paste porcelain factory was established in Philadelphia by a gentleman named Tucker, with whom were associated a Mr. Hemphill and Mr. Hector Tyndale. This, so far as now known, was the first American porcelain manufactory. No trade mark was used on the porcelain. A great variety of forms were produced, but chiefly table-wares and household utensils. The factory is said to have been first located on Chestnut and Eighteenth streets, and afterwards removed to the other side of the Schuylkill River. It continued in operation for some years, and then suspended, and the stock and materials were sold by auction. A personal friend of Mr. Tucker says, "He told me that the difficulty of obtaining competent painters was insurmountable." This statement agrees with another, communicated from Philadelphia, that "They were doing an excellent business when the manufacturers in Worcester, England, shipped immense quantities of their wares to this market, at low prices, and as this was much better decorated, although no better in material, it soon ran the other off the market." The porcelain made by Tucker was of a pure white paste and excellent quality. The gilding was also good work.

But the decoration in colors, on all the specimens which we have examined, is inferior in design and execution, and the colors are not well baked in.

In 1847 a factory was established in Bennington, Vermont, by Messrs. Lyman & Fenton, and continued in operation till about 1860. Pottery was made in various forms, with good enamel; bisque or Parian wares were produced, and soft paste porcelain of good quality, well decorated. So far as is at present known, this was the first American factory which has attempted to make figures of men and animals. A peculiar enamel seems to have been patented by Mr. Fenton of this firm, which was used on some of the pottery. The impressed mark on pottery of this class was arranged in a circle, "Lyman, Fenton & Co., Fenton's Enamel, patented 1849, Bennington, Vt."

Some time prior to 1829 a factory was established in Jersey City, New Jersey, by persons not now known (said to be French), which made porcelain. No mark was used, but we are indebted to Messrs. Rouse & Turner, the present proprietors, for fragments of the porcelain made prior to 1829, which is hard paste of fair quality. The enterprise was not successful, and in 1829 David Henderson & Co. bought the works, and carried them on under the name of the American Pottery Co. They made white and brown potteries, decorating the former with prints, and the latter with colored enamels and raised work; and also a translucent pottery, which is apparently a natural soft paste porcelain. Their mark was "American Pottery Co., Jersey City, N. J.," in a circle, stamped in the paste. They executed work for druggists and other dealers in New York, printing labels on their jars, boxes, etc. A favorite pattern was a brown pottery pitcher, the handle a hound, the surface covered with a raised representation of a hunt. It was made in various sizes, and is still produced, with a changed form of the same decoration. In 1855 Messrs. Rouse & Turner became proprietors of the factory, and have since carried it on with much success, producing granite, Rockingham, and stone wares, plain and decorated, for

table and general use. They use clay obtained from Woodbridge, New Jersey, and another clay from Bath, South Carolina; and occasionally a clay from Glen Cove, Long Island, which contains silex. Their stone-wares are made by the mixing of certain clays, without the addition of other substances. They use no mark on their fabrics.

Important works are now in operation at Baltimore, Maryland, and at Trenton, New Jersey, making varieties of pottery, plain and decorated, and stone-wares of excellent quality.

A porcelain factory has been established at Long Island City, opposite New York, by T. C. Smith & Sons, which is in successful operation, making excellent work of various kinds and styles. The kaolin in use here is imported.

This sketch of the history of Ceramic Art in America is necessarily imperfect, and subject to correction when more full information can be obtained. It is, however, manifest that hitherto America has been content to depend on Europe, China, and Japan for her supplies of beautiful pottery and porcelain. It may be hoped that the establishment of institutions like the Metropolitan Museum of Art will lead to advances in the artistic character of our ceramic products.

Information is desired in reference to the history of all potteries in the United States, their locations, dates of foundation, the styles of work made, the marks, if any, placed on their wares, and all other important facts. Such information, addressed to the Secretary of the Metropolitan Museum of Art, will aid in preserving art history in this country.

BENNINGTON, VERMONT.

Case 13, Shelves A and B.

1. Water Pitcher. Soft paste porcelain. White, decorated with ivy-leaves and berries in dark blue and gold; on each side of the pitcher large medallions, depressed in the surface, surrounded with raised gilded moulding, and in the medallions in large gold letters, on one side, "Mrs.

R. Bullock;" on the other side, "From Mrs. J. H. Archer;" signed on the bottom, in blue, **A. 3.** This pitcher so closely resembles English soft-paste porcelain, that it might well be mistaken for it. The gilding, however, is done by inexperienced hands. This, and the other specimens following, were made by Lyman, Fenton & Co.

2. Vase. Biscuit or Parian ware. Glazed inside. Outside, blue ground roughened with small dots, imitating leather. Paul and Virginia among palm-trees, etc., in white raised work.

3. Figurine. An eagle over a child lying on rocks: white biscuit.

4. Figurine. A seated boy and dog, white biscuit.

5. A Teacup. With raised ornaments. White biscuit.

6. A Milk Pitcher. With raised ornaments. White biscuit body, with glazed surface.

7. Pair of Figures of Lions. Pottery, enameled; mottled brown and yellow. On these is impressed the mark, "LYMAN, FENTON & CO. FENTON'S ENAMEL, PATENTED 1849, BENNINGTON, VT."

8. Sugar-bowl. Same ware, in mingled colors, green, yellow, black, etc. Same mark.

9. Paper Weight. Same ware. Red marbled colors, and same mark.

10. Pair of Candlesticks. Similar ware.

11. Vase. Flower-shaped. Similar ware.

12. Vase. Same shape and ware; enamel of a peculiar smoky stone color.

13. Book-shaped Bottle. Same ware.

14. Porcelain Letters. For door-plates, signs, etc.

JERSEY CITY, N. J.

Case 12, Shelf D.

1. Water Pitcher. Brown pottery, with raised figures; a hunting scene. The handle is a hound. Mark, AMERICAN POTTERY CO. JERSEY CITY N. J., in a circle. Made by David Henderson and Co.

2. Water Pitcher, smaller size ; same general pattern ; same mark ; same makers. The peculiar glaze on this specimen is simply a clay found at Albany, N. Y., which answers the purposes of a prepared glaze, and which takes a deeper color, approaching to black, according to the firing.

3. Sugar Bowl. Paneled sides, with pointed arches ; white creamy glazed surface. In the portions which are very thin this specimen is translucent under strong light, and appears to be a natural soft paste porcelain. Same mark and same makers.

4. Water Pitcher. Brown pottery ; same general pattern and design as No. 2. Made by Rouse & Turner, present proprietors of the factory.

PHILADELPHIA, PENN.

Case 13, Shelf B.

15. Pitcher. Hard paste porcelain ; white, decorated around the neck with leaves and fruit in gold ; the American eagle and shield on each side in colors. The porcelain is thick and heavy, but of excellent quality, and the surface a very fine enamel. The gilding is good, but the painting poor. Made by Tucker, Tyndale & Co.

16. Vase. Hard paste porcelain ; white, decorated with heavy gilt bands ; on one side a landscape in monochrome, on the other a wreath of flowers in colors. The porcelain is pure and fine ; the painting poor. Same makers.

17. Saucer. Hard paste porcelain ; white, decorated with large roses on branches with green leaves. Same makers.

NORWALK, CONN.

Case 12, Shelf D.

4. Butter Jar. Soft pottery, glazed ; red ware, with flashes of black, caused by smoke in the furnace. 1800-1810.

MISCELLANEOUS.**Case 14, Shelves A and B.**

Mention has been made of the beautiful works of Italian artists in pottery figures, colored to resemble life. Specimens are in Case 14.

1. The Virgin, kneeling, her eyes directed to the ground.

2. A Shepherd, leaning on his staff, his eyes directed to the ground.

3. A Shepherd, clothed in sheepskin, kneeling, his eyes towards the ground. These three figures evidently form part of a group representing a scene in the Bethlehem stable. All eyes were directed toward the Child Christ lying before them. These figures, as also Nos. 4 and 5, are entirely pottery.

4, 5. The Virgin, seated; **St. Joseph**, standing. These are also entirely pottery.

6. An Angel. The head, hands, and feet are of pottery.

7. An Angel. Smaller. Same description.

8. Bust. The head of a saint.

Various other figures, of which the heads and hands are pottery. All of these figures are from Southern Italy, and have formed parts of groups representing scenes in sacred story. They are of seventeenth and, possibly, sixteenth century work, of unknown factories, and many of them remarkable for the skill with which expression is given to the countenances.

INDIA.**Case 14, Shelf C.**

A class of work in fine clay, slightly baked and well painted, is produced in India, which is of high artistic merit. The figures in this collection, although clothed, are formed entirely of this material. The bodies and limbs are carelessly modeled, while the faces are remarkably good and thoroughly correct in representing Oriental character and expression. They are excellent reproductions of Hin-

doostanee people in various walks of life, and accurate in feature, attitude, and costume.

1 to 35. A collection of figures, of fine clay slightly baked, and colored like life ; representing trades, professions, and various characters, male and female, Hindoo, Parsee, etc., dressed in the costumes proper to each.

ENAMELS.

THE art of enameling on metals is somewhat allied to the ceramic art. A brief notice of its history will be of service to visitors at the Museum. Specimens of Oriental and European enamel are frequently to be found in the loan collection, but no catalogue can be made, because the articles are liable to withdrawal. Enamel is simply a glass paste applied to the surface of metal, to which it is made to adhere by heat. This glass is variously colored, and is more or less opaque, as the workman may choose to prepare it. The art is very ancient. It was practiced by the Egyptians, and the word enamel has by some been supposed to be derived from the Hebrew word *haschmal*. It is a word found in many languages, in somewhat similar form, as in late Latin, *smaltum* ; in Italian, *smalto* ; in German, *smeltzen* ; in French, *émail*.

Three different methods used in the art have led to the division of enamels into three classes : Cloisonné, Champlevé, and Painted.

Cloisonné enamel shows sharp metallic lines surrounding and inclosing each separate bit of color. The old Cloisonné work was produced by building on the surface of the plate, vase, or object to be decorated, compartments, inclosed in thin narrow plates of metal forming partitions (cloisons). These partitions composed the pattern. The compartments were filled with the powdered glass paste, each color being placed by the artist in its proper position, so as to give the effect which he designed, and the object was then placed in a furnace until the enamel was melted. If any compartments were found not full, additional glass was added, and the melting repeated. The entire surface was then polished.

Champlevé enamel, resembling cloisonné in effect, was

produced by graving or scraping out of the surface of the object the pattern to be produced, and filling the hollowed portions with the paste, to be melted and polished.

Painted enamel was produced simply by using the powdered paste, with a medium, as paint, and covering the surface of the object with the design, using a brush, as a painter covers his canvas. The melting by heat was of course the same as in the other methods.

These processes, known to European art for many centuries, and substantially the same which are used at present, are probably the same which have been long in use in China and Japan.

Cloisonné is much the oldest style. It was practiced by the Greeks of the Lower Empire, and Byzantine cloisonné enamels are among the oldest and finest known. Whence they derived the art does not appear, but there is good reason to believe that their ancestors in the golden days of Greek art knew something of it. The Etruscans, poor potters but accomplished jewelers, enameled jewelry, as we know from preserved specimens.

One of the most ancient specimens of Byzantine enamel now known is the Iron Crown of Monza, which was possessed by Theodelinda, prior to A. D. 625. The altar front at St. Mark's, in Venice, a superb specimen, is of the tenth century. Chinese and Japanese enamels are known of very ancient work, but their date cannot be determined.

In England the art has been practiced from a very early period. Fine enamels of Saxon work are extant. Philostrophes, writing at Rome in the third century, speaks of a report that the barbarians on the ocean shores spread colors on brass, greatly heated, which became hard as stone and retained the original picture traced. This would indicate that the Romans were ignorant of the art when the Gauls and Britons knew it.

From the tenth to the fourteenth century cloisonné and champlevé enamels were used throughout Europe, and the art was practiced with great splendor. Cloisonné enamel was used for the most precious objects. Crowns, vessels,

shrines, reliquaires, sword-handles, boxes, and other objects usually of gold, were decorated with it. Champlevé was generally placed on copper, and larger objects were produced on the cheaper metal. This style was used to produce only the ground, generally blue, on surfaces around figures which are engraved in fine lines on the metal, or raised in high relief. The use of correct flesh tints in enamel colors dates from the tenth century. At the end of the fourteenth century Painted Enamel was made at Limoges. The glass-stainers had in this century begun to place enamels in different colors on the same piece of glass, instead of the old Mosaic style, and this perhaps suggested the painted enamel. The earliest work was in heavy paste, figures, draperies, waves of water, etc., being represented by inequalities in the paste, which is of one color. In the fifteenth century the art advanced. Drawings were traced on the metal, and dark enamel laid on the lines, thus forming compartments, like those in cloisonné, which were filled with colored pastes. Flesh colors were obtained by using white enamel, more or less thick, over black and violet. This gave a peculiar violet tint to faces and limbs, which marks work of the period. Gold was sometimes introduced in this work, in mantles, cloaks, hair, etc. In the early part of the sixteenth century the art advanced to perfection.

Nardon Penicaud was the first great enamel artist at Limoges, at the beginning of the sixteenth century. Other artists of the same name worked after him. Leonard Limosin (who signed his work LL) is the most celebrated of the early Limoges artists. His works are dated from 1532 to 1574. Large numbers of his superb enamels are extant, and all most highly prized. His colors are both soft and brilliant, his flesh tints admirable in tone, and his work is specially known by the rich bright yellow which he used in hair. Enamels of this period were painted with great freedom, the metal plate being first covered with an enamel coating, over which the artist painted his subject. The work could be melted again and again as he progressed, so

that he was able to alter, correct, and change as he pleased. After the middle of the sixteenth century the art was applied to bowls, pitchers, vases, and useful articles of all kinds and shapes.

Many distinguished artists produced enamels at Limoges. The works of Pierre Raymond (signing his work P. Rexmon), Jean Courtois (signing I. C.), Noel Laudin, Joseph Laudin, and many others, are valued.

Jean Petitot, of Geneva, Switzerland, born 1607, was a workman specially skillful in painting flowers and ornaments in enamel on jewelry. He went to England, worked there under the direction of Van Dyck, produced a great many portraits and other works, very small as well as large in size, went to France, and there worked till his death at over eighty years of age. His work in England is much sought.

In the eighteenth century the art was extensively practiced in Europe, and by various discoveries in the methods of making and applying pastes, became more easy to work, and was applied more and more to decoration of all kinds. At Geneva, in Switzerland, it was applied to watch-cases and jewelry, and was so cheap, that exceedingly beautiful paintings in enamel were there produced on watches made of base metals and decorated with paste gems. Dresden produced very delicate and artistic work, some specimens of which are exceedingly fine. At Battersea, in England, a factory was founded about 1750, at which the art of transfer printing on enamel was applied in 1753. Battersea enamels are esteemed by many collectors, and not a few of them are interesting.

In modern times the art has been extended in application to numerous departments of useful and ornamental work, and it is now practiced in numerous factories with such skill and resulting beauty as would astonish and rejoice Limosin.

SUPPLEMENT.

THE hand-book having been founded on the collections belonging to the Museum, and on such loans as are secured to remain on exhibition for a time sufficiently long to justify the preparation of such an aid, does not include a large number of articles, kindly loaned by their owners, but which are liable to withdrawal at any time. Many of these are of the highest importance and interest, and are included in the following list.

CHINA AND JAPAN.

Thirty-nine pieces. Very beautiful specimens of Oriental porcelain, loaned by Eastburn Hastings, Esq., in Room D. The visitor will be able, with the aid of the hand-book, to classify these and other examples which follow.

Oriental. A large jar with cover, deep blue, decorated with gold. Ming Dynasty. Loaned by Mrs. T. H. Newbold. In Room K.

Oriental. Pair of large jars, white, decorated with figures and groups in colors. Loaned, with other Oriental specimens, by S. L. M. Barlow, Esq. In Room K.

Oriental. Gourd shaped bottle; of Ming dynasty; very rare; decoration in black. Loaned by S. L. M. Barlow, Esq. In Room D.

Oriental. Forty-nine pieces of Japanese porcelain. Loaned, with other rare objects, by H. D. Williams, Esq. In Room D.

Oriental. Kaga ware. Four pieces. Loaned by Charles L. Tiffany, Esq. In Room D.

Oriental. Fifteen pieces of remarkable ware. Loaned by Miss King. In Room D.

Oriental. Vase. Loaned by Miss Griswold. In Room K.

Oriental. Six Japanese cups. Presented by George W. Eggleston, Esq.

Oriental. Egg-shell cup and saucer. Presented by W. W. Myers, Esq.

Oriental. Two large vases, blue and white. Loaned by Russel Sturgis, Esq. In Room K.

SPAIN.

HISPANO-MORESQUE. A dish, soft pottery, enameled, decorated with scroll patterns, etc., in copper luster. Loaned by Mrs. T. H. Newbold. In the Porcelain Room, first floor.

ITALY.

Della Robbia. The Virgin adoring the Infant Jesus. Blue ground, figures in white. Soft pottery, enameled, by Andrea or Luca Della Robbia. The child Jesus lies on a mass of green grass. White lilies with yellow stamens spring up behind Him. The Virgin kneels; above her two winged cherub heads, and two arms stretched down hold a crown over her head. On the crown, yellow and blue spots. Loaned by Mrs. Robert M. Grinnell. In the Porcelain Room, first floor.

Abruzzi. Oval plaque and six plates. Majolica of Abruzzi. Seventeenth or early eighteenth century. Loaned by Count Corti. Table Case in Room D.

Pesaro. A pair of lofty vases, white, decorated with raised heads of Medusa, and vines painted in rich green. Loaned by John Taylor Johnston, Esq. In Porcelain Room, first floor.

Capo di Monte. A bowl, white, decorated with brilliant groups of raised figures. Loaned by Count Corti. In North-west Room, second floor.

Capo di Monte. A small box, exquisitely decorated with raised figures. Loaned by Count Corti. Table Case, Room D.

DRESDEN.

Dresden. Breakfast service; teapot, bowl, milk pitcher,

cups, and saucers. Hard paste. Decoration, figures in landscapes and children at play; very beautifully painted. Loaned by Mrs. Robert Hoe, Jr. Case 15, Porcelain Room, first floor.

Dresden. Two bottles. Hard paste. The ground gros-bleu, with rich gilding. In medallions are exquisite landscape views, one of Dresden and one of Meissen. Loaned by Mrs. Robert Hoe, Jr. Same case.

In the same case other fine specimens of Dresden ware, loaned by Mrs. Hoe.

Dresden. Teapot. Hard paste, large size. Decorated with flowers. Loaned by S. L. M. Barlow, Esq. Same case.

Dresden. High pitcher. Hard paste. Decorated with a very beautiful painting of a child, holding a floating scroll or shawl, and among flowers. Loaned by S. L. M. Barlow, Esq. Same case.

Other fine specimens of Dresden ware, loaned by Mr. Barlow, are in the same case.

SEVRES.

Sèvres. A plate. Soft paste. White ground, with scrolls raised, and flowers painted in colors. This plate is of *Vincennes*, the earliest work of the factory afterwards removed to Sèvres. Loaned by Mrs. T. H. Newbold. Porcelain Room, first floor, Case 15.

Sèvres. Pair of oviform vases. Soft paste. Height, twenty inches. One is dated 1772, the other 1781. Gilding by Prevost, subjects by Dodin, Bleu de roi ground, with heavy gilding in wreaths, etc., and open medallions for paintings; the handles are gilded busts. On one Louis XVI. seated in his cabinet; the nurses and others entering bring him the newly-born Dauphin. On the other Louis XVI., Marie Antoinette, the Princess Marie Therese (afterward Duchess d'Angoulême), and the infant Dauphin, with his nurse, in the Tuileries gardens. These vases were the property of Louis XVI., and by him entrusted, in his days of misfortune, to Gouverneur Morris, who, at the re-

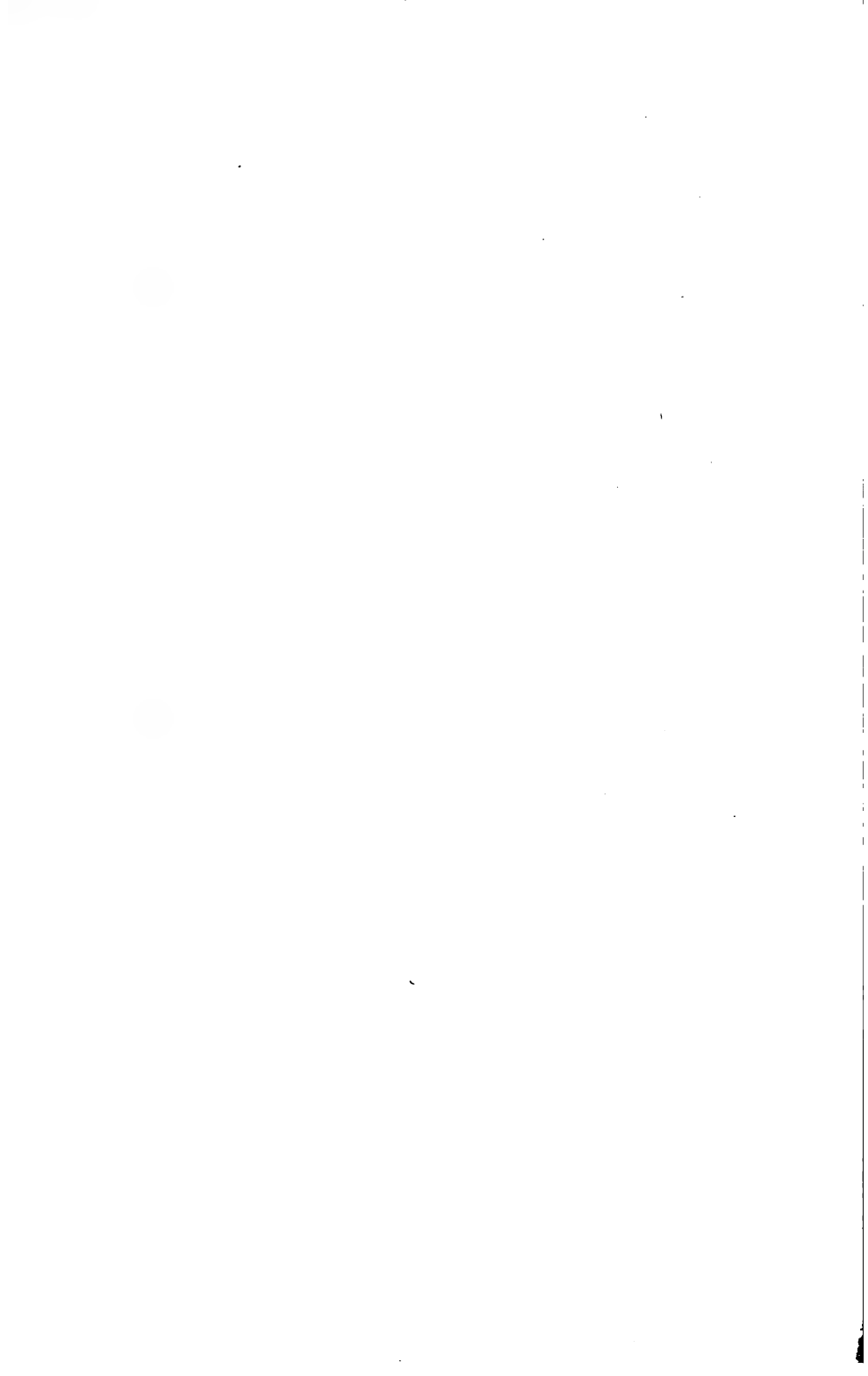
quest of the King, sold them to supply him with money. Dr. Hosack, of New York, was the purchaser, and they are loaned to the Museum by his daughter-in-law, Mrs. Hosack. High case in Porcelain Room, first floor.

Sèvres. Teapot, milk pitcher, sugar bowl, eleven cups and saucers. Soft paste. Dated variously from 1778 to 1784. The colors and decorations present an exquisite illustration of a large variety of the finest work in *vieux Sèvres*. The service was formed gradually, from time to time, by Madame Campan and her sisters, who received royal permits to have pieces made at the factory, and was finally presented to their mother, Madame Genet, and descended from her to George C. Genet, Esq., by whom it is loaned to the Museum. The names of the artists, whose signatures are on the service, are on cards attached to the several pieces decorated by them. This service occupies a table case in the Porcelain Room on the first floor.

Sèvres. Pair of vases. Hard paste. Height, twenty inches. Lapis lazuli ground, with rich gilding and open medallions for paintings. On one the toilet of Diana, whose bow and game lie at her side; on the other the toilet of Venus, whose doves are fastened near her. Painted by Mdlle. de Maussion. Loaned by S. L. M. Barlow, Esq. High case in same room.

Sèvres. Pair of vases. Hard paste. Dated 1863. Decorated 1869; blue ground, with rich bouquets of large flowers; fine specimens of the modern product of the Sèvres factory. Presented by the French Republican Government to Charles H. Marshall, Esq., in recognition of services to the sufferers in the Franco-German war, rendered by the New York Committee, of which Mr. Marshall was chairman; by him loaned to the Museum. Same case.





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